

# AMERICAN SQUARE DANCE

MARCH 1972



# THE



# EDITORS' PAGE



Do you encounter a lot of WHY-IZITS around your office or home?

Now, what in the world is a WHY-IZIT, you may ask.

We're glad you asked that question. A WHYIZIT is a little head-waggin', shoulder-shrugging annoyance that has no great import in our day-to-day business or home life, but nonetheless causes us to ask the question, "Why is it that.....?"

For instance: WHYIZIT that letters often come to us containing the assumption that we, the editors, endorse word-for-word every idea that is printed in the magazine? American Square-dance has made it a mandatory policy to print varying opinions, and pros and cons of most any questions our writers and readers pose. Let us state once more that it is impossible for us to staunchly agree with both sides, or with everything that is published in these pages. Either we publish a magazine giving current views of square-dancing, or we publish a monthly collection or our opinions. We favor the first choice!

WHYIZIT that the purpose of the Caller-Leader Directory is misconstrued? Callers who advertise in the directory do so because they want dates outside their home areas and because they are willing to travel. If their names and talents are unfamiliar, readers may re-

quest from them tapes or records displaying their abilities, and judge for themselves. A listing in the caller-leader directory is not an endorsement.

WHYIZIT that readers fail to write "Dear Stan and Cathie" when addressing us at magazine headquarters? We want to be just as informal as the couple across the square at your next dance. "Gentlemen" makes us wince. "Dear Stan" makes Cathie wince, especially when the letter is in answer to one she wrote. Perhaps we're unique in being a totally, equally-responsible couple in business.

WHYIZIT that readers fail to send address changes to us BEFORE they move? Magazines returned by the post office cannot be forwarded and issues will be missed while the address changes are being made in order to send out subsequent issues. Another WHYIZIT: Why are zip codes not included in all addresses on correspondence when the post office demands their use when mailing magazines and books?

# AMERICAN SQUARE DANCE

"THE NATIONAL MAGAZINE  
WITH THE SWINGING LINES"

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# Grand Zip



Congratulations on your first three years of editing and publishing Square Dance Magazine. We note that the number of pages in the last issue has almost doubled since Oct. 1968, but the variety and interest of its content has surely increased ten-fold. Thus it appeals to the neophytes of square dancing as well as to the old-timers. And we hope your subscribers have increased a thousand-fold.

To us it was a real pleasure to see "American" return to the name in January. Square dancing is truly American and updating the name to "American Squaredance" gives this excellent publication a reference to its past history as well as a position identification in the square dance world today.

Most sincerely,  
*Maynard & Claire Thomas*

Find enclosed a check for \$5.00 for a year's subscription to your magazine. I am re-subscribing because I understand you now run articles on so called "Challenge" dancing.

*Lester Keddy  
Hathorne, Mass.*

AMERICAN SQUAREDANCE has removed one of my pet peeves of 1971. The two major square dance magazines initiated mass confusion by the change of names several years ago to "Square Dance" and "Square Dancing." Last summer, on last minute emergency, I taught at two Lloyd Shaw Foundation American Dance workshops at the

University of New Mexico and Colorado State University. In both workshops, I found I had no instant recall of which magazine was which, so referred to them as "American Squares" and "Sets-In-Order." Numerous other leaders and callers have complained to me about the same problem. Your clarification on the front cover of AMERICAN SQUAREDANCE puts you in the lead in simplification. Would it be too far out to dream that our national dance would be known in the future simply as "American Dance?"

*Kirby Todd  
Marseilles, Illinois*

.....We are glad to see you put "American" back in the title. We are old enough to be one of those who still think "American Squares."

*Chet & Barbara Smith  
Boylston, Mass.*

We like very much the new name, AMERICAN SQUARE DANCE.....

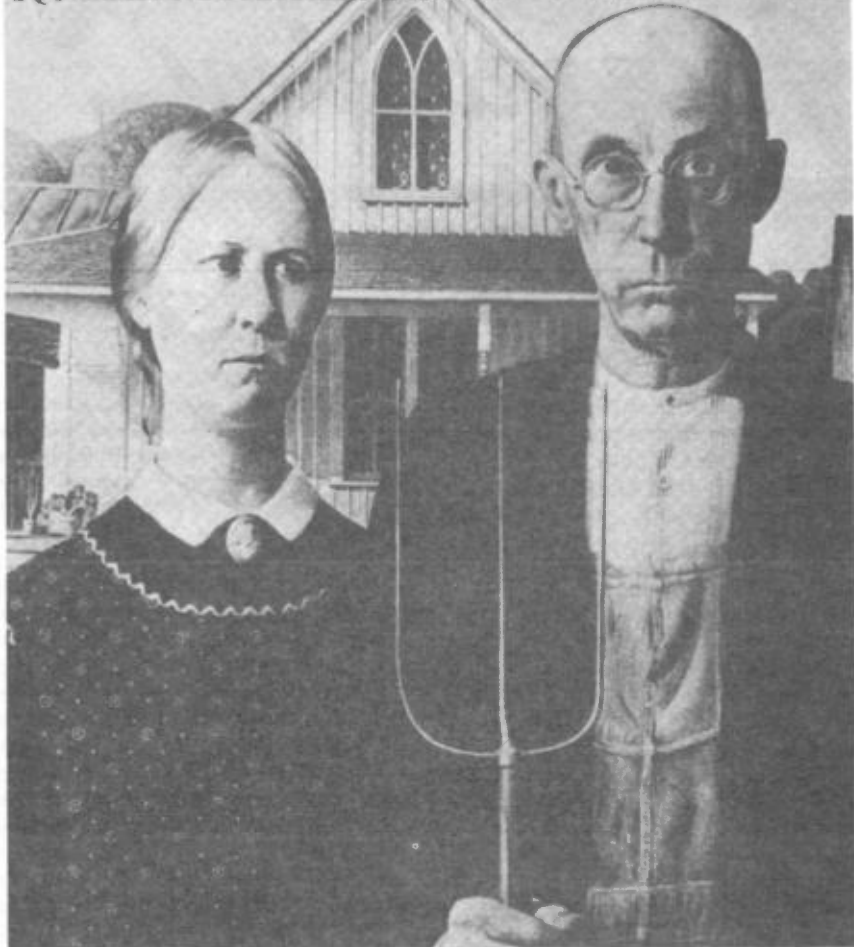
*Charlie Baldwin  
Editor, New England Caller  
Norwell, Mass.*

Don't want to miss, so here's my \$5.00. Enjoy the Work Shop and New Breaks, in fact everything in your magazine. Keep up the good work.

*M.O. Artz  
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# Meanderings...

by STAN BURDICK



As I write these *bon mots* . . . (well, why shouldn't this column speak French now and then — don't we all docido and promenade and allemande left?) . . . I'm looking out the office window at a spectacular red cardinal in the snow. The time is here for Winter to PAIR OFF with Spring, and soon we'll SCOOT BACK to Summer.



Time . . . how fleeting! Distances . . . how short! It's been barely the blinking of an eye since that bright Ohio cardinal was a watchful robin in New York state, a sentinel magpie in Alberta, Canada, a bobbing pelican in Florida and a thrilling, trilling mockingbird in North Carolina.

Why, only yesterday I met the nicest gang of "Friendships" and "Cloverleafs" at Cliff Hendrick's clubs in Clearwater, and today I'm looking out the window in Ohio and asking, "Where did all the palm trees go?" My third quick trip to Florida has certainly taken the chill out of Winter and put a song in my heart.



Speaking of singing, I'd like you to know that I've been offered first chair, first bass in O'Reilly's Ohio Barbershop Quartet, which is a singular honor, since the group annually travels all the way from Clyde to Bellevue in its annual concert itinerary. Besides, the group has been missing all the bases lately, and hardly ever even gets a hit. The last bass they had could only sing in the key of H, and he finally ran off with a *Staccato!* They told me that since I carry a little weight in the barnyard circuit (that's a double take-down in the guise of a compliment) and since they know I have a great guttural gravel voice which I polish faithfully each morning with grits and grapenuts, I'd do fine. Think about our little group next time you hear the lions roar and the hyenas laugh at your local zoo, friends.

I didn't know when I flew into Seattle, Washington and rented a torrid little Torino to travel through the great northwest for a week that I'd be seeing some of the most scenic country in all of America. It was breathtaking (especially through those mountain passes), inspirational, poetic, aesthetic, and practically scriptural.



A few months ago I completed a big loop that started in Edmonton Alberta and on to Vancouver, B.C.; down to Seattle, Hoquiam and Richland; into Idaho for a stretch; and concluding in Portland, Oregon; Seattle again, and home. I blazed my own Northwest Passage, except that, in spite of the name, a Hertz car is a lot less painful than a covered wagon.



Sometimes I think Canada is out of this world. I spent some time at a lonely ranch near Innisfail, Alberta; truly miles from nowhere. It was the Holiday Ranch, which will feature a marvelous square dance program for campers and vacations this July.

What an ideal place to get away from it all! Like Alaska, the temperature sometimes dips to 30 and 40 below zero in wintertime.



I wasn't lonely. Besides my host and hostess, Jim and Marie Hopkins (he's an outstanding caller), who like to "rough it," there were seventeen horses, two gigantic watchdogs (who could cripple a tall man with a single snap of the jaws), about 25 blackfaced sheep, and some bigger beasts in the nearby tall timber, such as moose, deer, and bear.



The sport of curling up there is rather interesting. Those "stones" sail majestically across the ice to the inevitable bullseye, I think I'd rather curl hair and leave the ice to those who appear to have been born on it.

Edmonton is a thriving city and spotlessly clean. The buildings reminded me of the very clean white ones I saw this fall in the Florida cities of Tampa, Clearwater, and Bradenton. Southern Canada is a coveted place for Canadians to move into and strangely enough, many ordinary Joes from Montana, Wyoming and Idaho travel and trade northward most regularly, so the economy there is assisted from two directions.

While up there in the north country I was also privileged to meet Ken Dreger, a young caller with a bushel of good ideas and a peck of sharp dancers behind him.



Seattle — I love you! Seattle — the jumping off place to Alaska, to the Pacific Islands, to the Orient. Seattle — site of a most colorful World's Fair, where the Space Needle still sprouts from the heart of the city. Seattle is the home of the Big Apple, and that's fruit, not a dance, you dum dum. Tasty salmon beckons the hungry, and a backdrop of tall mountains beckons the ski buffs.

Seattle, site of that great national convention of just about three years ago. What memories! It was good to get back.

I had a rendezvous with the Rondolares Club, which usually bills Bill Ruehle at the end of the "mike".

I was hosted by "Kappie" Kapperman, another fine caller who can actually go in ten directions at the same time!

One gets a strange feeling driving southeast from Seattle (where it seems to rain all the time at this time of the year) up over the mountain ranges



toward Oregon and Idaho. The rain changes to snow with the snapping of fingers, and four foot drifts are evident in less than a half hour after leaving the green valley. The Snogualmie Pass is so treacherous that if I had not taken tire chains with me the state police would have fined me \$25 for simply being up there with a chainless auto.

People talk about that section of mountains very ominously and in hushed tones, almost reverently, and whisper about the "Pass." Well, you can't blame them for not wanting to pronounce SNOGUALMIE every day. As you begin to hear them discuss the "Pass," you get a cold, icy, ghostly, nervous feeling in the pit of your stomach. This feeling is known as the "ABDOMINAL Snowman."



But you are rewarded as you trail further along and see Christmas card snow scenes at every turn of the road. Great stands of sentinel spruce loom skyward, yoked by many white shoulder pads of snow from top to bottom. I was especially intrigued by trees. Others were like new tall telephone poles, skinny and straight, but draped casually with skimpy swirls of garlands near the tops.



Oops, my space has run out and I've got to skedaddle on my skidoo and perhaps freeze a tutu or two in the process. Next month I'll continue my account of Oregon, Idaho, and the great Northwest. Hold your reins tighter and your Appaloosa!

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## CONFUSION SAY:

Challenge dancing is a mighty FUN-  
da-MENTAL exercise!



# PERSONALITY PAYS



by John Jones



Glendale, California

What makes for popularity in an entertainer? Everyone knows the answer: personality. We mean by this, of course, outstanding, exceptionally pleasing personality; we all have some sort of personality. But in what does personality consist? Whole libraries of double-domed psychological and philosophical works have been written in efforts to define and understand personality, but it is a mighty hard thing to pin down in words.

Not that there is anything nebulous about personality itself. If someone has it, both the possessor and those around him know it full well. In describing persons with personality, (meaning, again, outstanding personality), people commonly use expressions such as "He (or she) is a live wire," "He's a real character," "He's really something," etc.

The personality of the person may not be especially pleasing; some of the expressions quoted above are some-

times uttered ruefully. But any of them, voiced in any way, indicate that the personality referred to is vivid, in some manner exceptional or outstanding.

Few people have any difficulty in recognizing various personalities; yet almost no one seems to be able to define personality in general. But at least we know we are on sound, safe ground when we say it is one's expression of individuality. It is the showing of one's uniqueness. No two human beings out of the 3.6 billion or so on earth are exactly alike. But some persons feel more strongly their difference from others and express that difference more forcefully. Those are the ones who stand out as vivid personalities, either good or bad.

Will an attractive, pleasing personality make a square-dance caller popular? You bet your boots and buckle it will! And the more outstanding it is, the more popular he will be. But note

carefully that we are speaking here about public, performing personality expressed behind the microphone, not private personality displayed at home or in the office.

Most often the two go together and are pretty much the same. But they are not always even similar. A number of top names in Hollywood during its heyday, for instance, had about as much private personality as a bushel of clams. But put them on the stage, hit them with a spotlight and a fanfare, and they would come alive to display wit, humor, and sparkle that endeared them to millions and earned them fabulous salaries. A squaredance caller could conceivably have the same curious sort of split between public and private personality.

If the one that comes thru the mike is vivid and pleasing, the caller is assured of popularity. If it is bland or, worse yet, drab, he will have to send press gangs into the streets to bring in dancers. Make it your business to

develop a good one.

Nearly everyone has some pleasing traits in his natural personality. Do what the pros in "show biz" do. Either consciously analyze your personality to sort out the best qualities, or else noodle around until, by a process of trial and error, you sift out the less desirable ones and retain the better ones.

Then develop the good ones to the fullest possible extent and build on them until you arrive at an overall personality that is different from everyone else's and is pleasing. There you have your own personal "new sound." If all this sounds like a whopping lot of work, be assured it is exactly that. That is why so few people in show business make the ranks of headliners, and it is why almost no one in square-dance calling has established himself in a comparable position. It all depends on how much time and trouble you want to take. But it can be done.

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## *Where and When .....*

by Ed Moody  
Hollis, N.H.

Where did American Folk Dancing come from? From people. Where did people come from? Why, their Fatherlands.

Article after article in square dance magazines attempt to trace the origin of one dance after another and they always end up by searching for the proverbial needle in the hay stack.

People were dancing long before the written or printed word came into being and what's more, people were raiding other lands in their avid thirst for more and more territory, and because of the desire of some individuals to rule the world.

The Bible tells us of invasions;

Atilla The Hun invaded; Hannibal invaded; the Romans invaded; Napoleon invaded; and Hitler invaded. As the invading hordes passed thru one land after another, a few invaders were left behind either because they had been wounded or had become disenchanted with the project and merely dropped off to settle permanently in the invaded lands. They brought their own dancing with them, thus as time went on, it merged with the native dancing of the lands in which they remained, and slowly became an accepted part of that land's dancing.

Thus you can find many true basic movements and figures common to many lands even though their pro-

cedures may differ slightly. Their parenthood speaks for itself. A movement in an Israeli Dance may show up almost exactly the same in a Danish folk dance or a fast Russian Whirl may be also common to an Irish Jig. Watching the nationality demonstrations at different folk festivals will continually show these common roots.

For one example — "Square Thru" appears in an old Gaelic folk dance, also in a Danish line dance, and again in an English longways. Many other figures are often seen in the dances of different nations, although those nations are hundreds, even thousands, of miles apart.

Any attempts to trace the origin of any particular dance becomes an impossibility as its birth occurred before history was ever recorded in writing, and its steps were passed along as verbal tellings, which have a great tendency to become well-twisted by the one doing the telling.

If you think you have found a base root of some dance, just put what you think you have found into some square dance magazine, and the odds are 99 to 1 that some other researcher will call your bluff and submit substantial proof that it appeared years before you say it was created.

When Europe became an almost overflowing area, people began pilgrimages to new lands. To the American continents first came people from Spain and Portugal, who settled in the very southern parts of the North American continent around the Gulf of Mexico and on down to the northern parts of South America. The dancing they brought with them still predominates there. The French got a strong foothold in Eastern Canada and their quadrilles still predominate there. Further westward in Canada, settlements of Irish and Scotch peoples occurred, thus their native dances are to some extent preserved in those areas. Let us look at another part of this world, Australia. The English people moved into this sparsely settled continent and

until lately the dancing was 100% English in origin.

Now let's look at our own U.S.A., which enjoys a peculiarity all its own. People from everywhere came here to settle in groups according to their origin, but intermingling as those groups expanded and overlapped each other. During the 300 or so years intermarriage and intersocial activity created a most progressive nation, where the good things of many parent countries served to make the country grow. Among those good things most certainly was the dancing.

Week after week and month after month in kitchens, in barns, in school houses, in ball rooms, in Grange Halls, and even on the virgin grass, the dancing of all countries was stirred, melded, merged, and mixed. In this passage of time, about 200 plus years, much of the chaff was discarded and much of the better material preserved. Yes, the dancing of all nations was stirred into one big caldron by people, from those many nations.

When the so-called revival of square dancing took place about 35 years ago, fine material had been preserved which was rapidly woven by good leaders into what in that short quarter century has become American Folk Dancing. Speeds of transportation, communication, and the P.A. System made it possible for rapid exchange of ideas and basics, and polished figures to the point where the public became completely sold on the enormous attraction of true sociability and relaxation and fun provided by this dancing. Thus American Folk Dancing is a heritage handed down from our forefathers and polished and smoothed by every generation.

Today this marvelous recreation, American Folk Dancing, not only has captivated all this continent but has spread world-wide because of its excellence. People everywhere around the world are now enjoying what our forefathers handed down from generation to generation.



# The Care and Feeding of **CALLERS**

## *Part 2*

### *Caller's Participation in Club Business*

by Joe Secor  
Spokane, Washington

The amount of a caller's participation in club business will depend, of course, on the make up of the club. The variations would be all the way from clubs that hire a different caller for each dance to the clubs that are strictly "caller run". Of course, no caller should be expected to participate in the business of a club that hires a different caller for each dance. And we won't go into the subject of the clubs that are run by the caller, as each individual caller would have his own idea in this matter.

I believe, though, that generally speaking, the regular club caller, the one who calls most of the dances for his club, should be available to help in any and all club business, but at no time should he attempt to make, or even to sway, the final decisions. His participation, should, in most cases, be limited to advice when needed, sug-

gestions as to ways and means, and as a sort of watchdog to see that only business for the good of square dancing is conducted. He should help new dancers, especially officers, become aware of and acquainted with the square dance business as a whole, how their jobs relate to other clubs, the Area Council, the State Federation, the National Folk Dance in general, and probably a bit of its history, as without this knowledge it is difficult to know what square dancing is all about.

It seems to me that is the obligation of most club callers to teach square dancing on some level. Again, depending on the situation, the business end of this could be taken care of entirely by the caller and his wife, or it could be left to the club board, with the caller being paid for teaching. I believe that the classes help hold the club together. Club dancers are usually encouraged to come to fill in the squares. Friendships are made and developed, and the new people are invited to party dances and workshops. By the time the end of the classes roll around, the transition from class to club is not so difficult, and fewer potential dancers are lost by the way-side.

I believe it is the callers' business to make it FUN as well as informative for your beginning dancers. We stress that square dancing is fun, but sometimes forget that some serious people who have worked hard all their lives have forgotten how to have fun. They need to be taught all over again that they can still enjoy themselves and other people. Unless we can find some way to do this, make it fun and build up their confidence as we go along, they probably won't stay with us.

Also, if the club dancers are not having fun, you will probably not be in business very long as a square dance caller.

It is the caller's business to keep abreast of what is going on in the square dance world around him, and if need arises to bring it to his people.

The caller-teacher should be the judge of when the class should be released to join a club. All too often, when beginners have completed a few lessons, different clubs begin pressuring them to join. If this happens, and the new dancers have not had opportunity to build up their dancing ability and confidence, they are apt to become frustrated and discouraged, and we are apt to lose them as potential dancers. I agree with the author of an article I read in a magazine who says that if a caller is hired to teach for a club that he should be allowed a minimum of 30 weeks before students should be expected to be fed into the club.

It is difficult to explain to new dancers what will happen if they go to a dance before they are ready. Some are just "eager beavers" and want to try their wings. Others are dragged out by advanced dancers. If you know this is going to happen, and you have an opportunity, I feel that it is a courteous gesture to warn the caller that these new dancers will be there. It can be real disappointing for a caller who has been asked to call a dance for advanced dancers to get there and find he has a group of new dancers on hand.

And this brings up the subject which I feel is one of the FIRST REQUIREMENTS of a good caller — one the dancers are not unreasonable to expect. That is to be able to drop the level of the dance when need arises, and still keep the floor moving and the dancers interested.

In most cases, I think, a club caller should program party dances (with other classes if possible) for the students at their own dancing level. This builds up interest and inspiration and gives them an opportunity to listen to different callers.

I believe that most clubs expect the caller to inform the classes on such topics as proper wearing apparel for square dancers, to stress the importance of immaculate cleanliness at all times, the use of deodorants and to teach other common square dance etiquette.

# ROUND DANCE EXPERIMENT



by Arthur & Vee Leslie  
Corpus Christi, Texas

Those who attended the recent South Texas S & R/D Association dance in Victoria were exposed to a little experiment, the teaching of a square-dance-level round dance during the intermission. Our own reactions to the experiment were mixed, and we are waiting to hear from the dancers, on their feelings about whether it should be repeated.

After their last board meeting, the directors of the association requested that we teach a round at each association dance, in an effort to promote more interest in round dancing among area square dancers. We were reluctant to take time from the excellent calling of popular caller, Gary Shumake, so it was decided to schedule the "teach" at intermission time. We also taught a simple mixer at the pre-dance session.

As far as we are concerned, the results confirmed an idea that we have always held: in order to learn even the simplest of round dances, it is necessary to have some basic training. We noticed that out of about 30 couples who attempted the dance, those who had had no basics soon dropped out, but the 15 or 20 who had, at any time, even years ago, been "exposed" to round dance teaching, were able to pick up the dance without much difficulty. Incidentally, the dance we selected,

"Strollin," was written by a well-known square dance caller, C.O. Guest, who has also another popular round dance, "Sweet Mable Murphy" to his credit.

So we are back to our original theme. Dancers, if you are interested in the rounds, get your caller to teach you the basics or attend a basic round dance class.

As for mixers, they are a different proposition. They are fun, easy, and serve a useful purpose in creating a friendly atmosphere and getting the dancers better acquainted. The mixer we taught early on Saturday night was completely successful. Everyone learned it easily. But mixers are NOT round dances, and we feel it is a common mistake to assume that by teaching a mixer you are introducing your square dancers to round dancing. Every square dance should include at least one mixer, which can be easily taught by the caller or round dance leader in a few minutes. Most of them are written with mainly square dance figures.

To sum it up, we feel that the experiment at Victoria has proven that to be a round dancer, just as to be a square dancer, one must be willing to devote enough time and effort to it to learn the basics. One can't expect to jump in and start dancing.



# It Happened at a Square Dance

## SQUARE DANCE CALLER'S PAY

Some of the members of the El Dorado Volunteers Caravan Club are also members of the Volunteer Promenaders Square Dance Club in Memphis, Tennessee, as is the Caller, T.J. Talley.

At the camper club's outing there is always square dancing in the early evening. As can be expected, since the outings are mostly held in a public campground, there are a lot of spectators from the other campsites that come over to enjoy watching the square dancing. It always makes for a pleasant and fun filled evening for everyone.

On one of the campouts, as the square dance was in full swing, there appeared on the side lines a little old lady and her partner from another campsite bouncing around and keeping time to the music. They were "doing their thing." Soon it was established they had been "hitting the bottle" and were "feeling no pain."

The Caller alerted the dancers for the last tip and everyone held their breath as she sauntered, weaved and floated her way up to the Caller. Reaching into her pocket, she offered the Caller "all the money she had" for a tip. All the while the Caller was desperately trying to explain the difference between a square dance tip and a gratuity tip. The TIPSY lady became rather disturbed and said she certainly knew what a tip was and slapped 46c down on the table beside the Caller's equipment and flounced off.

— From "The Caller". Thanks to Bill Crawford

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# THE CALLER'S WIFE — A "MANY-SPLENDID" THING

by Tom McGrath  
from the South Pacific Square Dance Review

Every dancer thinks their caller is the best, because after all, didn't he teach them how to square dance? Doesn't he put so much time and effort into running a good club for them? Dance after dance, he says nice things, reminds them of special events coming up, organizes outside activities. Oh, yeah! He is the best!

But what makes old Mumbles up there on the stage the best? You guessed it, kiddo! Behind every man there is a woman, and what does a caller's wife do? We shall start with the fact that women normally need more hours sleep than a man, so all those late nights every week become her first sacrifice to his career as a caller. Then during the day, while he is off to his eight-hour rest home he calls "his job," Mrs. Caller, besides the housework and in-between "enquiries" on the 'phone, has to do up all those shirts he wears every week. It wouldn't do for him to preach about B.O. and be on the nose himself, so "all those shirts!"

During the afternoon she has to try to remember to make out a list of all the things the dancers think he is so clever to remember. It's George's birthday; Sally's mother was sick last week; Bill and Mae didn't come last week because of illness; and so on and on. In the late afternoon she has to put off doing some things because dinner must be early tonight so they can get to the dance on time — "an hour earlier than everyone else, of course". So pack the basket with all the tea things, help him

load his equipment, make sure he doesn't forget anything — like his records. Off to the hall, unload, set up the chairs, turn on the urn. Make sure he puts something on the floor so it won't be too fast, and then for a blessed few minutes sit down and rest.

During the dance, besides sitting at the door, greeting everyone with a smile, trying to remember the names of new dancers, keeping one ear glued to Mumble's diction, and paying attention to the sound in the hall, filling in a square where needed (in a man's or lady's position), making and pouring the tea, helping to sweep up and load and unload equipment, the caller's wife doesn't have much to do. In between times she has to keep at him to practice, help walk thru new movements, buy the door prizes, practice round dances, help sort out the many problems that come with square dancing. People have the habit of confiding in her things that they won't tell him, and in the case of this writer and his heart problem, she has to mow the lawn! I am sure that when most callers' wives read this article they are going to think of dozens of other things they have to do to keep the caller and dances going. This is only meant to be a sample. Give them too much glory and they may ask to get paid for all this work. Perhaps in a small way this article will acknowledge the important role the caller's wife plays and maybe next time, dear readers, if you feel the urge to thank the caller for the dance, it might be more appropriate to thank the caller's wife.



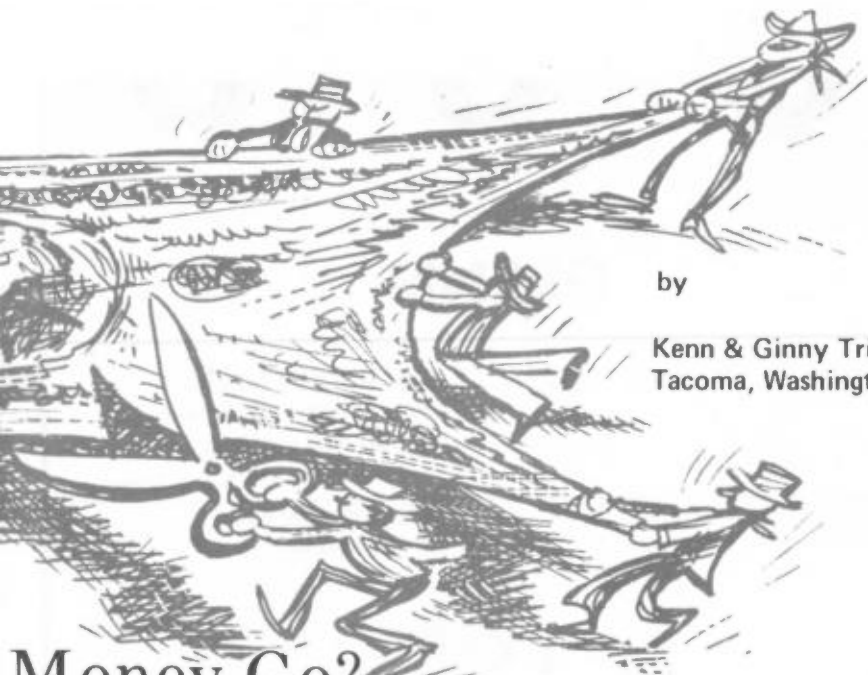
## Where Does The

"Aftermath," in the January issue, talked about what the 1969 Seattle convention did for our state. We started our seminars. I mentioned that part of this was financed with some of the profit that was gained from the 18th National. In a small nut shell, I will tell you what we did with the money. Our Federation by-laws state that a certain percentage of the profit goes to the host council that does 98% of the work on a festival; we did the same thing for the National. Central Puget Sound Council, the Seattle area, was the host. The money they received will be used, over several years, to promote square dancing in their area. Part of the money started the public libraries in obtaining current square dancing books. The balance of the profit was given to the state federation, which then, on a percentage of dancer registration from the other councils, gave a portion to each council. The amount given and received is not important. What is important is what they have done with it. Several of the councils sent representatives from their council to the seminar. Our council

offered one registration (couple) for each club in our council — and we had a good representation from our council.

Now, what else has come out of the seminars? Last year, one of the questions asked at the gab session on Sunday was, "how can we get modern square dancing taught in our schools?" I won't take too much of the credit, but I happened to have one of Bob Ruff's fine records and I loaned it to a dear friend who was working as a teacher's aide. It was used there in her school to great success and went further.

Their area went to the 4H groups and got them interested. Now Bob Ruff is having his first teaching session with the school teachers, backed by many of our square dancers, in the Wenatchee area. Next month he will be again coming to Washington to the Everett area and do the same thing: a one-day quick seminar with the physical education people and other public school teachers that are interested. If this program takes hold in our schools, then our hope of having Square Dancing as our National Dance



by

Kenn & Ginny Trimble  
Tacoma, Washington

# Money Go?

will surely become a reality. I can then come back to any one who asks, "Well, what did the National ever do for your state?" and say, "Brother, it has done a great deal and I am proud of it."

What else has come from our national convention? Well, here in Washington, we scratched the surface with our Organizational Hospitality Room; a great deal more was done in Louisville with their Show Case Of Ideas, which was then continued in New Orleans. I don't want to steal the glory from a dear friend on our National Board, Roy Davis, but just wait till you get to Des Moines. Now, we will be getting down to real business and that is all I am going to say. Tell your state's organizations leader to answer Roy Davis's letter and send the information he wants, and you, you'd better get registered for Des Moines.

Whether you make a large or a small profit from hosting a National makes no difference. It is what your state does after your national that really counts. Our state grew — grew in leadership and hopefully, in members, by bringing the proper teaching of

square dancing into our Public Schools.

Due to another state teachers conclave going on, not the great number attended that had been expected but there was good representation of physical education teachers and other teachers state-wide and they liked what they saw and were taught. Much material was taken back to their respective schools. Apparently this was the first time that a square dance organization worked with a public school district and put on such a seminar and Bob Ruff was greatly impressed. I am certain that with his second trip to Washington, the right words will go out to the right people and a much larger group will be there. What an inspiration — the proper modern square dancing soon will be in the schools in Washington state; why not nationwide? That is up to you and your state's organization.

Again I say, see you in Des Moines June 22, 23 & 24, 1972. Bob Ruff, Dick Jones and Dave Taylor will be there with a great three day Teacher-Caller Seminar.



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# **EASY PACK STACKS THAT BILL BUILT**

by Bill Camp  
Jacksonville, Florida



I have been calling since 1951 and have built several speakers, following the trend in numbers and designs, first the one speaker, open back, followed by columns, with up to six units in a column. When lighter weight amplifiers appeared, I decided to experiment with a much lighter column using 2 or 3 speakers per column enclosed in plastic.

The easiest and cheapest way for me was to buy a plastic garbage can. So with a 30 gallon \$2.44 garbage can, a few pieces of scrap lumber three quarter inch by five inch ( $\frac{3}{4}$ " x 5"), and a scrap piece of  $\frac{3}{8}$ " plywood, I started.

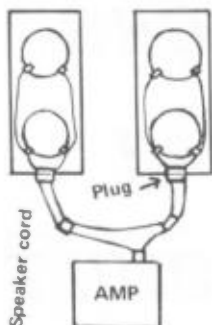
First, let me tell you, my business is air brakes in a railroad shop. I have no background in electronics although I did have some wood shops in high school. The little I know about speakers, I have learned by buying speakers and building the cases for them.

Now, I have used this column speaker very satisfactorily for a year and a half for all my club dances up to fifteen squares. The halls and conditions would determine the capability of coverage. The finished speaker weighs 19 pounds, it is hinged in the center so it can be folded to make a compact piece of equipment. The column is  $36\frac{1}{2}$ " high,  $8\frac{1}{2}$ " wide, 5" depth, folded measurements are  $18\frac{1}{4}$ " x  $8\frac{1}{2}$ " x 10".

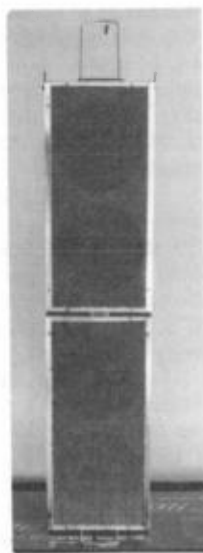
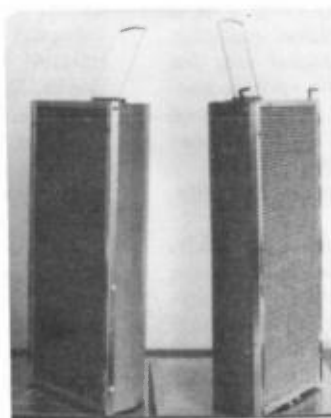
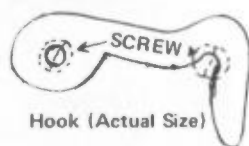
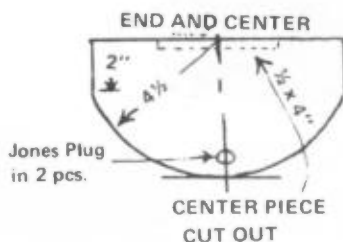
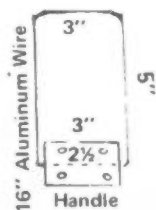
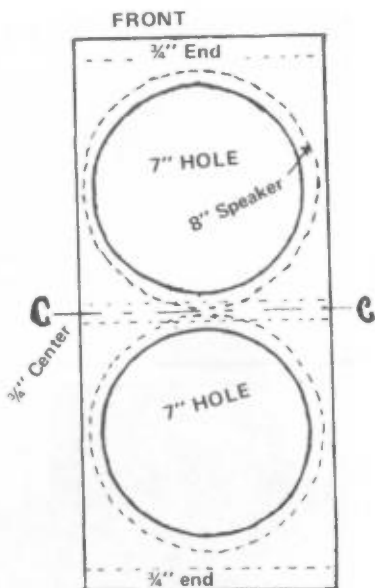
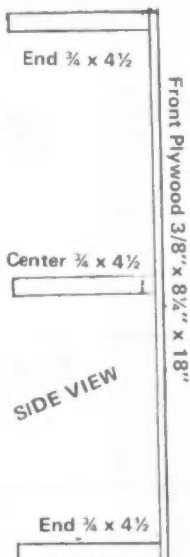
In testing 2 or 3 speakers to the half column, I found that the only difference in sound by ear, was in distance away from the speaker. We tested the distance outside in a camping area using one 3 speaker column and one 2 speaker column with a group of people that included several callers. Normally, you do not need extra volume for distance in a hall. I find it better to add speakers, so you do not

# WIRE FOR SPEAKERS

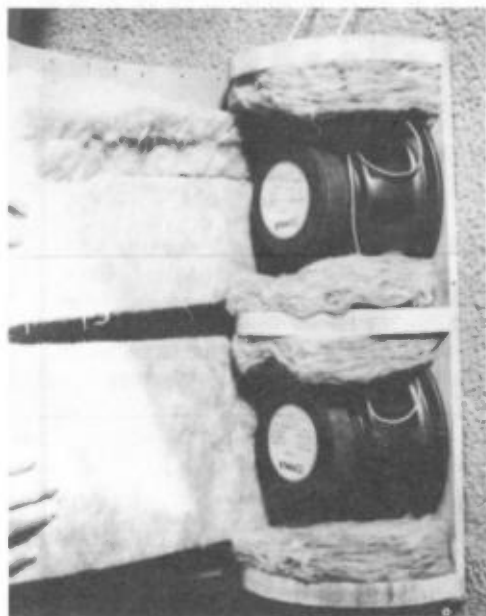
Wire speakers parallel  
(4 ohms each column)



Series at Amp  
(8 ohms)







blast the front squares to make the other squares hear. So with this test, I built the half with 2 speakers, and I prefer to use them separately as two units placed on each side of the caller, one near enough to use as a monitor. I have a monitor in my record case which I can plug in if needed. I have used this column 143 times during 1971.

I would not want any caller or manufacturer to think I am saying, "this is better than what you are using or what you are selling," but how about it for weight, size and cost?

For the front use 2 pieces of  $\frac{3}{8}$ " plywood,  $18'' \times 8\frac{1}{4}''$ , tack them together in order to cut both at the same time. Cut two round holes  $7''$ , the size of the inside hole of the speaker. My speakers were Herald  $8'' \times \text{Air } 8$  ohms 15 watts (peak 40 watts), (see drawing). Next, cut 6 pieces  $\frac{3}{4}'' \times 4\frac{1}{2}'' \times 8\frac{1}{4}''$ . Round two corners on each piece. Two of these pieces will be used for the center, one in each column, so cut out  $\frac{1}{2}'' \times 4\frac{1}{4}''$ , so it

will clear the speakers. The speakers should touch in the center, under the center piece. Bore a  $\frac{5}{8}''$  hole in two pieces and apply Jones plug for speaker cord. (or other style to match your cord). (See drawing.)

Use  $1''$  nails and nail the two ends and center to plywood. Mount speakers to plywood with small bolts; be sure to counter-sink front side of plywood. Cover plywood front with drill cloth, tack it on with aluminum tacks ( $18'' \times 8\frac{1}{4}''$ ).

Next wire speakers (2) in parallel in each column. (See drawing.) Be sure to phase to match your other equipment.

Cut  $1\frac{1}{2}''$  fiberglass insulation to fit both ends and center partition. A piece of  $1\frac{1}{2}''$  fiberglass insulation  $7'' \times 13''$  will fit very snugly over the top and side of the  $8''$  speakers. You will now have the  $8''$  speaker completely wrapped in insulation. (Other similar material would work.)

The plastic garbage can should be the smooth type. Cut off a piece too large. With aluminum tacks secure it at the top, bottom and sides. Trim the excess off with a knife. Be sure to make a good neat job. No molding is on the curve at the top and bottom.

Buy a chrome plated  $\frac{1}{2}'' \times \frac{1}{2}''$  strip and screw it to each side, the top and the bottom. Since this is for looks only, just put screws in front. Be sure to counter-sink so the speakers will fold snugly.

One  $2''$  hinge at the bottom should be the cut-away type so it will slip apart and separate. Also it should still stay locked together when opened.

Make the two handles for hanging and carrying out of aluminum clothes-line wire. These handles are mounted in the center of the top of each speaker. The handles are  $5''$  long so you can carry two  $50'$  speaker cords between them, also they will touch in the center for easier carrying. Make two hooks out of flat metal to hold the speakers at the top. (see drawing). There is no painting. Put a good coat of wax on the top and bottom wood for looks and protection.

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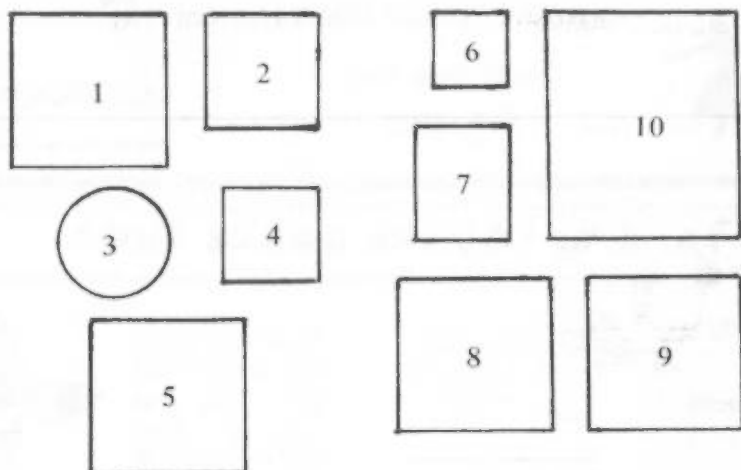
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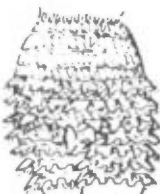
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Caller: Larry Jack

**MS 139—EASY LOVING**

Caller: Jack Bishop

**MS 138—BAD MOON RISING**

Caller: Chuck Bryant

**MS 504—GHOST RIDERS IN THE SKY**

Caller: Curtis Thompson

### LIGHTNING "S"

**LS8001—WALK ALL OVER GEORGIA**

Caller: Dewayne Bridges

**LS6001—BACK TO LOUISIANA**

Caller: Henry Thompson

**LS7004—FIVE O'CLOCK WORLD**

Caller: Lem Smith

**LS9001—WORLD COMING DOWN**

Caller: Rex Coats

1314 Kenrock Drive  
San Antonio, Texas 78227

# square line



*Why does AMERICAN SQUARE-DANCE contain so much for callers and not enough for dancers? Could you in each issue have a page to file, explaining some difficult call, like Relay the Deuce?*

*Name withheld by request*

As we were getting this issue ready, a letter arrived saying, "The February issue containssomething for everyone." This, of course, is our goal and we're sorry that some readers feel that most of the content is slanted for callers.

Perhaps a few points could be clarified. When articles concerning "leadership" are printed, we are not aiming them at callers only, but at club officers and committee chairmen as well. Many articles are published just for dancers, too.

One reason that it seems necessary to publish the Workshop and other caller material is that many callers are

searching for these aids. The square and round dance field is not extensive enough to support a publication just for callers, so in order to meet the needs of the readership, a national dance magazine must have something for everyone.

Take the February issue — or this one. Dancing Tips is a new regular feature and should appeal to dancers. Best Club Trick features dancers and Straight Talk last month highlighted situations we have all seen. Many small items and ideas are included, in the hope that they will be adapted to and strengthen the dance activity in diverse areas.

Lastly, Willard Orlich always includes a "New Idea," "Review Idea" or "Gimmick", with explanation, in the workshop. Dancers may clip and file these, as they are easily understood by anyone with a little dancing experience.

We trust this answers your question. Keep them coming; they keep your editors on their toes!





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by Harold & Lill Bausch

This month let's touch on a couple of the real basics of square dancing. I've heard it said more than once that most dancers today don't know how to swing "like they did years ago." Maybe this is true; if so, it's probably because callers are so busy trying to teach too many things in too little time.

To swing properly all dancers should be taught the walk around swing first, because it is the smoothest to start with. Most dancers will need a lot of practice to make the buzz step smooth, so they should start with the walk-around and let the buzz step come to them as a natural evolution.

Positioning is very important, too. Of course, we know we start with man and lady having right feet together, each on the outside of the other. We know that we have right hips nearly touching and that we move forward around each other in a clockwise direction. We know the man's right hand is at the lady's waist, not above the waist or below the waist, but at the waist. Now, realize that the man should have his arm around the lady far enough so that he is supporting her on his forearm as they swing. Most ladies will swing better if they will lean into his arm just enough to put a little pressure on it.

If you do use the buzz step swing (where the right foot stays in front of the left, and the left pushes a bit like on a scooter), then be careful not to bounce up and down. Little short gliding steps are required.

How about the promenade? The accepted style is with man and lady's

right hands joined above their joined left hands. Men have palms up, and the ladies' hands are palms down. The step used is a gliding step — slide the soles of your feet but pick up the heels. The object is to get a smooth gliding motion to the beat of the music. Again, do not bounce.

Every so often someone will bring back the old Varsouviana promenade, where the man's arm goes around the lady's shoulder. I have no objection to this if the dancers really do enjoy it. I do caution the men not to get lazy and let their arms rest on the ladies' shoulders. They may be tired, too.

It is surprising how often these very simple basics are taken for granted and then done in a slipshod manner. If you want to be a smooth dancer, be sure to do the simple things correctly and smoothly.

As long as Harold is on the subject of styling, let's continue with the lady's viewpoint. I have always liked skirt-work and as long as I square dance, I will always use it. In all my eighteen years of dancing, my styling and ideas on styling have changed very little.

Let's take the ladies chain. When I hear this command, I flare my skirt with my right hand as I go into the center, then drop it momentarily as I take the other lady's right hand with my right, then as I continue across I flare my skirt with my left hand, drop it to give my left hand to the man, and again flare my skirt with my right hand as that man turns me. This same styling applies to the four ladies chain. I use both hands to flare my skirt on "all around the left hand lady" and "see-saw," also on the do-sa-do and the weave. The flaring of the skirts is a must on the allemande thar.

On the "ladies center and back to the bar," I walk in three steps, flip my skirt using both hands, and walk back to place. On the couple promenade half way or three-quarters, my right hand flares my skirt at the same time my hand is readily available for the

Continued on Page 64



**OFTEN IS HEARD  
A CHALLENGING WORD**

In the *New England Caller* recently Jim Mayo, well-known caller from Magnolia, Mass., wrote a very appropriate interpretation of "challenge," we feel, and we hope callers everywhere will adopt it as a vital part of their stage-to-floor code at every dance. Here it is:

"Challenge is a word that's used by callers and dancers frequently, but we suspect that it means different things to different people. We have been asked to call a "challenge tip" from time to time, and we never know quite how to proceed. Who is supposed to be challenged, and by whom? If the dancers are challenging the caller or vice versa, that's no contest. The caller always wins because he can cheat and not get caught. All it takes to "break down" the floor is a small calling error, and few dancers are able to put the blame for these where they belong. Dancers keep thinking if they were only a little bit better dancers, they could have gotten through. That's true, but if the caller were just a little bit better, then EVERYONE could have gotten through.

Another possible interpretation of challenge is competition between dancers and other dancers. We are afraid that, too often, this is the real meaning. Some dancers live for the moment when their set is the only one moving, and all others must stand around and watch them perform. Perhaps this is because square dancing doesn't give square dancers any way to keep score. There is no way to measure whether you are a better dancer than your corner. Unfortunately, being the last square moving doesn't prove that

either. It may only mean that the opposite couple, or the caller, was able to help you enough to get you through.

To us, the real challenge in square dancing is the challenge of cooperation. Good dancers and a good caller working together can make a great dance. Working against each other, they make only trouble. We try to call so that most of the people present are using their dancing skill to the utmost. We do everything in our power to help the dancers make it through, and we hope they'll have a little dancing skill left over to make it look easy. Anytime most of the floor fails to make it through a figure, we've made a mistake, and you can be sure we'll correct it promptly. With the help of the more experienced dancers on the floor, the recovery may be almost instant."

**WE'LL BE COMING ROUND THE MT.**

A few months ago, in our Meanderings column, the Infantino's ROUND-dez-VOUS campground and lodge was mentioned as a new square dancer vacation center in the Blue Ridge Mountains near Asheville, N.C. Callers particularly should take note that a special 5-day extensive "Caller's College" will be conducted there Aug. 27-31, 1972 for newer callers. Dick Leger of R.I., who is an all-time favorite on Top records, and Don Williamson, producer of Red Boot records are staff members, plus the Infantinos (Jim and Aline) and yours truly. Write this magazine or the Infantinos at Rt. 7, Box 688, Asheville, N.C. 28803 for more details. The first of May is the registration deadline.

**IT'S A GENTS' WORLD**

A few years ago callers always used the term "gents" as part of the basic used, i.e., "Gents star left," "Gents walk around the outside," etc. More common now is "Men star," "Men run," etc. The term "boys" is fairly common, too, but it must be considered that some men do not relish the idea of being called "boys." In reverse, however, it is flattering and

**Continued on Page 64**

# Square Dance CLOTHING



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Original writeups on unique and successful clubs are solicited from readers for use on this page.

*Veronica Bonham  
Wintersville, O.*

The Calico Cats are in the news this week with what looks to be a big break for many of our dancers. They have voted to hold their dances to the SIO 75 Basics and will be notifying each of their guest callers a month ahead to give them the opportunity to prepare the program.

Many of our dancers feel this could affect three or four different groups of people. The first, of course, is the Cats, themselves. This provides an excellent opportunity to invite those couples who were forced to leave our "Wonderful World of Square Dancing" for a while and who would now like to get back into the swing of things. The second group would be those dancers who recently completed lessons and are having a problem bridging the gap between lessons and club level dances, where they are expected to hold their own with dancers of many years experience. The third group could include dancers who have taken round dance lessons and because of limited time, were unable to keep up with all the new calls. June and Neil Shaw, as treasurers of the Cats, are always there to cue rounds. And the fourth group, let's face it, folks, includes everyone. A 75-Basics dance is a good way to review all those calls you learned during lessons, while having a great time seeing if the caller has really done his homework.

Speaking of homework, have you ever danced to an experienced caller when he kept you on your toes, and at the end of the tip, realized you had been dancing basics, and made the remark, "I didn't know you could get into so much trouble with basics". I did. Do you know who the caller was? Deuce Williams.

With the Cats new decision, we have lessons going on all over the Federation, the 75 Basics with the Cats, the Wagon Wheelers and Lou Beltz's group for intermediate-level dancing, and our wonderful Hashhounds on challenge, to complete the entire square dance picture of the East Central Ohio Federation.



*New Releases on RED BOOT*

- RB123 WEST VIRGINIA by Don Williamson
- RB124 COUNTRY GIRL WITH HOT PANTS  
ON by Bob Vinyard
- RB125 FOR THE GOOD TIMES by Ted Frye
- RB126 DANCING AFTER MIDNIGHT  
by Mai Minshall

*New on FLUTTER WHEEL*

- FW501 I'M GONNA WRITE A SONG  
by D.P. Dub Hayes

YESTERDAY I DID  
A SQUARE DANCE  
FOR THE FIRST  
TIME AT OUR  
TROOP MEETING....  
IT WAS FUN.....  
I MEAN, FUN.....  
WE'RE GONNA  
DANCE AGAIN...  
MAYBE WITH  
BOYS..... I  
CAN'T WAIT.....

YEAH....MY GANG'S  
GOT A THING WE  
DO EVERY WEEK  
OVER AT JOE'S.  
WE'RE THE  
"ROCKIN'  
EIGHTS." WE  
DANCE WITH  
CHICKS AND  
ALL.....

GONNA PUT ON A  
SHOW NEXT SUMMER...  
NOT WITH PARENTS,  
JUST US KIDS.....

DIG SQUARE DANCING?  
NO WAY, MAN....BUT IF  
YOU GIVE IT  
A LITTLE MORE SOUL,  
A MIND-CRASHIN' BEAT,  
AND WILDER COSTUMES,  
IT MIGHT COME IN SIGHT  
FOR ME.....



***DIGGING THE DA***

I'D LOVE TO SQUARE  
DANCE MORE OFTEN  
BUT THERE'S THE BABY  
AND THE HOUSEWORK AND  
THE BILLS AND MY  
PART-TIME JOB 'CAUSE  
HENRY'S IN NIGHT  
SCHOOL.....AND.....

IT'S FUNNY....  
MY WIFE HAD  
TO DRAG ME  
TO THAT FIRST  
DANCE, BUT NOW  
I'D RATHER DANCE  
THAN BOWL.....

I'VE BEEN DANCING  
MORE YEARS THAN I  
CAN COUNT, I GUESS....  
AND LOVED EVERY  
MINUTE OF IT..... AND  
I'M STILL A REAL  
SWINGER, BY GEORGE...



**DANCE-FROM 7 TO 70**

# STRAIGHT TALK

Readers are invited to send opinions, suggestions and thoughts for publication in this new regular feature. Opinions expressed in this column do not necessarily reflect those of the editors.

## WHATEVER HAPPENED TO MIXERS

by Walter Daddy, from "Manisquare"

During the course of my job of Public Relations in 70-71 I visited quite a lot of Square Dance Clubs in Metro Winnipeg and Country Clubs and I noticed, much to my surprise, that most Metro Clubs, Ma and Pa were dancing together most of the evening. In fact in a couple of Metro Clubs, it was very noticeable that 8 couples danced in the same two squares all evening. I will not give the names of the two Clubs, but this wasn't necessary because both clubs have an average of four to five squares. Oh, I don't say don't dance with your own Taw all the evening, but a lot of dancers may be a little shy, and will not have the courage to ask some of the very attractive partners to dance

but if the caller calls a couple of mixers during the evening, at least they get the opportunity to dance with those same attractive Taws without getting all redfaced about it. The club callers may be at fault, if so, I implore the callers, or the club executives to bring back the mixers. The Country Clubs are not so lax in this respect, and I wonder if this is partly (mind you, I say partly) the reason why the country clubs are holding their own, while Metro Clubs are dropping off.

It's nice for visitors to the clubs to join in a mixer, dance with a new Taw, who smiles and says "Welcome to our Club, come again soon". It gives that visitor a warm feeling. So, as your Public Relations man I would like to repeat - Please don't have Cliques - Bring back the MIXER.

## BUCKEYE POLL

1. Flip Side
  2. Third Man Theme
  3. Roses For Elisabeth
  4. Baby Mine
  5. Apple Blossom Time
  6. For You and Me
  7. Moonlight and Roses
  8. Pink Champagne
  9. Waltzing Easy
  10. Sweet Mable Murphy
- Knock Three Times

COVER TALK

"Don't let the good life pass you by" is a popular line that callers are crooning right now, and your editors wish to underscore the thought by means of a jaunty green composite cover design for March. Spring brings thoughts of a new round of weekend trips, golfing, windy days, wearin' o' the green, and square dancing to round out every good life! What else?

## KALOX-Belco-Longhorn

*New on KALOX:*

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*Recent Releases on Kalox:*

K 1128 STAY A LITTLE LONGER/  
CRAWDADIN' (Hoedowns)  
Band: Kalox Kutups

*Recent Releases on Longhorn:*

LH190 I'm Gonna Steal Your Shoes  
Caller: Bob Rhinerson

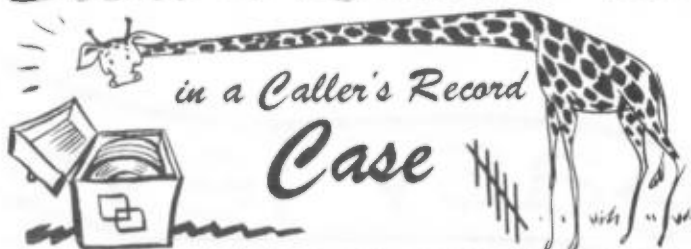
*New rounds on BELCO:*

B248A Strollin', C.O. & Chris Guest  
B248B Lady Bug, Mona & Louis Cremi

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# Steal a Little Peek



Here's a look at a record case that holds records for any eventuality. Roz White of St. Louis writes that he carries dances for every level, since he calls one-night-stands and club dances.

Billy John—Wagon Wheel  
 Freddie's Fancy—Wagon Wheel  
 Smokey Dokey—Wagon Wheel  
 Night Train—Kalox  
 Swingin Doll—Hi Hat  
 Brand New Wagon—Hi Hat  
 Tiger Tiger—Hi Hat  
 Pretty Pants—Blue Star  
 Sissy Britches—Blue Star  
 Cloudy—Blue Star  
 Rubber Dolly—Blue Star  
 Yellow Creek—Top  
 Tag Along—Top  
 Chicken Plucker—SIO  
 Jam Jam—SIO  
 Rubber Dolly—SIO  
 Chinese Breakdown—SIO



## Singing Calls

Best is yet to Come—Wagon Wheel  
 Coming Down—Wagon Wheel  
 Live For The Good Times—Wagon Wheel  
 Singing Your Song—Wagon Wheel  
 When Your Hot You're Hot—Wagon Wheel  
 Gentle On My Mind—Wagon Wheel  
 Mississippi—Wagon Wheel  
 But For Love—Wagon Wheel  
 Release Me—Wagon Wheel  
 Shindig In The Barn—Wagon Wheel  
 Shufflin Shoes—Blue Star  
 Dixie Bell—Blue Star  
 Linger Awhile—Blue Star  
 Love—Blue Star  
 First Thing Every Morning—Blue Star  
 Alone With You—Belco  
 Don't Let The Good Life

Pass You By—Dance Ranch  
 Right Or Wrong—Kalox  
 Around The World—Kalox  
 Grand Colonel Spin—Kalox  
 Put Your Hand in the Hand—Jay-Bar Kay  
 Football Hero—Jay-Bar Kay  
 Blue River—Lucky  
 Joy To The World—Windsor  
 L.A. International Airport—Mustang

Light In The Window—MacGregor  
 Best Things In Life Are Free—MacGregor  
 Tick-A-Tack—MacGregor  
 My Heart Skips A Beat—MacGregor  
 One Time Too Many—MacGregor  
 Mack Is Back—Grenn  
 Two Timing Blues—Longhorn  
 Tiny Bubbles—Kalox  
 Blackberry Quadrille—RCA (used for  
 "Northern Lights")

Red River Train—Jewel  
 Alabama Jubilee—J bar L (J\*L\*)  
 Just Because—Windsor  
 Hurry Hurry Hurry—Windsor  
 Comin' Around The Mtn.—Windsor  
 Grand Square—SIO  
 Solomon Levi—MacGregor  
 Suzie—MacGregor

## Couple Dances & Mixers

On The Bayou—Hi Hat  
 Take Time Out—Belco  
 Salty Dog Rag—Decca  
 Little Black Book—Columbia (Hully Gully)  
 Never On Sunday—United Artists  
 Miss Frenchy Brown—A M  
 Calico Polka—Mac Gregor  
 Oh Johnny—MacGregor  
 Heel & Toe Polka—MacGregor  
 Five Foot Two—Lloyd Shaw  
 White Silver Sands—Grenn  
 Everywhere Mixer—Grenn  
 Clap Happy—Grenn  
 Left Footers One Step—Windsor  
 Turn Around Mixer—Windsor

## For Kids

Hokey Pokey—Starline  
 The Bunny Hop—Starline  
 Green Sleeves—RCA  
 Seven Jumps—RCA  
 Bingo—RCA  
 Rig a Jig Jig—Folkraft  
 Ach Ja—Folk Dancer  
 Old Fashioned Girl—Balance  
 Dancing To Pretoria—Top

by Bob Howell

easy level

*This one is for the Irish.*

## BACK TO DONEGAL

*A variation based on  
Buffalo Quadrille by Elsie Jaffe*

RECORD: Veer to Donegal, MacGregor 2026

INTRO, BREAK, ENDING:

On the last four counts of musical intro, "Side face, grand square"

Reverse it now

Four ladies prom-en-ade (Called on the last 4 beats)  
 You promenade that ring, get along home and you swing  
Swing that man, allemande left, And promenade and sing  
Promenade this Irish Queen, she's a sweet coleen  
 Back to Donegal you go, and the men star left

## FIGURE:

FIGURE:

— — — — Home you go and do-sa-do  
— — — — Hold her hand and balance right  
Jig to the right and jig to the left, wheel around face out (wheel as a couple)  
Jig to the right and jig to the left, wheel around four ladies chain  
— — — — chain them back  
— — — — Corner — promenade  
— — — — — — — — men — star left (Or sides face—grand square  
after 3rd and 6th times through the music.)

SEQUENCE: Intro, figure, figure, break, figure, figure, ending.

# page

## DON'T LET THE GOOD LIFE PASS YOU BY

*Variation by Elsie Jaffe, Cleveland Heights, Ohio*

RECORD: Dance Ranch 601

### INTRO, BREAK, ENDING:

All four ladies chain across and turn 'em  
Roll away and circle round the ring  
Roll away and circle round the ring now  
Allemande left, weave through those pretty things  
Weave in and out until you meet your lady  
Then do-sa-do and promenade you fly  
Did you ever take the time to help a neighbor  
Just don't let the good life pass you by.

### FIGURE:

Two head couples promenade the ring now  
Those sides star right around inside you go  
Allemande your corner — at home, box the gnat  
Four ladies promenade the inside now  
Pass your own, swing the next little lady  
Left allemande and then you promenade  
Did you ever squeeze her hand while you were dancing  
Just don't let the good life pass you by.

Intro, Figure twice for heads, break, figure twice for sides, ending.

## LIMBO ROCK

*Variation by Nancy DeMarco*

RECORD: Folkcraft 1523

RHYTHM: 2/4 (Two beats per measure)

FORMATION: Double circle (women on the outside, men on the inside)

All facing out (towards the wall, gent directly behind his lady).

Hands are free, except that women may hold skirts.

The footwork is the same for both men and women.

This dance may be done as a trio, in groups of four, or however many you may want.

- PART 1    Clap, clap, clap, turn left face, to face center (3 steps)  
            Clap, clap, clap, turn right face, to face wall (3 steps)  
            Clap, clap, clap, turn left face to face center (3 steps)  
            Clap, clap, clap, turn right face to face LOD (3 steps)
- PART 2    Seven small side steps to the left (toward center of hall if done in a large circle.  
            Seven side steps to the right.
- PART 3    Three samba steps moving forward in LOD  
            (Quick, quick, slow OR Rock, rock, step)  
            Turn to face wall (3 steps)

Repeat from beginning.



# MERRBACH

PRESENTS



## BLUE STAR TAPES:

- 1016— Marshall Flippo calls in stereo
- 1019— Al Brownlee calls the Gold Record tape in stereo

## BLUE-STAR ALBUMS:

- 1021— Marshall Flippo calls the Basic 50
- 1020— Bob Fisk calls on Blue Star
- 1019— Al Brownlee calls the Gold Record Album

## BLUE STAR 45 RPM RELEASES:

- 1923— World Mixer (Author Unknown) Round Dance
- 1923— Just One More Waltz, Clark & Ginger McDonald, R/D
- 1922— Monte Carlo Or Bust, Caller: Marshall Flippo\*
- 1921— Maybe, Caller: Al Brownlee\*
- 1920— All I Ever Need Is You, Caller: Marshall Flippo\*
- 1919— Happy Heart, Caller: Jerry Helt\*

## DANCE RANCH RELEASES:

- 604— Sweet Misery, Caller: Barry Medfort\*
- 603— Everybody's Reaching Out For Someone, Frank Lane\*
- 602— Help Yourself To Some Tomorrow, Caller: Frank Lane\*
- 601— Don't Let The Good Life Pass You By, Caller: Frank Lane\*

## BOGAN RELEASES:

- 1243— Pave Your Way Into Tomorrow, Caller: Lem Gravelle\*
- 1242— Take Me Home Country Roads, Caller: Lem Gravelle\*
- 1241— Come What May, Caller: Dick Bayer\*

## LORE RELEASES:

- 1132— A Girl Like You, Caller: Art Galvin\*
- 1131— I'm Gonna Write A Song, Caller: Johnny Creel\*
- 1130— Knock Three Times, Caller: Don Whitaker\*

## SWINGING SQUARE RELEASES:

- 2357— West Texas Highway, Caller: Ken Oppenlander\*
- 2356— Charlotte Fever, Caller: Jack Winkler\*

## ROCKING A RELEASES:

- 1356— Broken Hearted Me, Caller: Mal Minshall\*
- 1355— Countryfied, Caller: Earl Wright\*

\*Flip Instrumentals

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# Mix & Match



*Edited by Fred Freuthal*

This month Fred takes a look at the recently revived Curlique basic which callers are using with increased frequency in patter material, but not often in singing calls. He notes that in this particular adaptation to be used with your favorite singing call record, he has made use of Curlique in three ways:

- (1) ZERO = CURLIQUE & CASTOFF  $\frac{3}{4}$
- (2) SQ. THRU EQUIV. = CURLIQUE & MEN RUN
- (3) STAR THRU EQUIV. = CURLIQUE & GALS U-TURN

After you've worked the Curlique into the hash portion of your tip in the ways suggested above, your dancers will be ready for this singing call for added enjoyment . . .

Head couples curlique, cast off three-quarters round.

Then square thru four hands now, go four hands round the town.

With the outside two a curlique, the boys run to the right.

Bend the line, do a right and left thru, turn the girls tonite.

Curlique again, and the girls turn around.

Swing that corner lady, and promenade back home.

Tag ending . . . . .

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# CHALLENGE CHALLENGER

by Dewey Berry

*This month we present A DANCER'S VIEWPOINT, by Dan Woolston of Wheaton, Md. Our thanks to Dan and the Mike and Monitor for this reprint.*

Do you remember the enjoyment you had when you were taking your beginning lessons and the anxiety when you went to your first club level dance and your first spring festival? Add the enjoyment, excitement, anxiety and pleasure of these events and this is how we have felt each time that we have attended a challenge weekend. The dancers who attend these weekends are square dancing's most eager ones. They take their dancing seriously and want to be continuously challenged by the caller. However, most experienced challenge dancers encourage others to start square dancing and they welcome new faces to the challenge movement. Without new people, challenge dancing would eventually fade from the square dancing scene.

The idea of challenge dancing is not readily accepted or desired by all dancers. Some feel that square dancing is being pushed in the direction of advanced and challenge dancing and they resent being pressured into having to learn too many calls. However, in order to keep the eager dancers in square dancing we need the occasional, once or twice a month, square dancer. There are numerous callers available to call for the occasional dancer, but this is not so for the challenge dancer. The challenge caller must spend substantially more time preparing for the dance because of the extensive material used. There are three to five times as

many calls in challenge as compared to club level dancing. In addition, the challenge dancer demands the smooth flowing choreography with every figure called from all possible positions. But, to the ardent challenge caller as well as the dancer, the enjoyment makes it all worthwhile.

Contrary to the general belief, most challenge dancers realize that they are not immune to mistakes. At the open dances and the club level dances they participate in their share of "goofs". The majority of the challenge dancers are quick to recover from their mistakes and are anxious to see the square move into position so that the dancing can resume. The challenge dancer, like the square dance caller, is under the scrutiny of the club level dancers. When the challenge dancer "goofs" the club level dancers raise their eyebrows or voice a jeering comment. Some callers will belittle challenge dancers as well as challenge dancing while on the mike. But these people really shouldn't begrudge the challenge dancers their desire to have the type of material that they enjoy most.

Challenge dancing requires that all eight dancers work together and know each and every call. They must be in correct position at the right time. This requires that the dancer attend numerous workshops so that his reaction to the calls is instantaneous. The challenge caller doesn't wait for the dancer to decide if he or she remembers the call. The correct number of beats are allowed and the next call is given with the assumption that the dancer is prepared.

As a square dancer, have you ever wondered what happened to the calls you learned last year and the year before? Most of us learn several new calls each year and even though we may like many of these calls, they disappear, and it may be a long time before we hear them again, if ever. If you feel that you would like to continue to dance to these calls and

Continued on Page 64

# WORKSHOP

□ □ □ □ EDITED BY  
**WILLARD  
ORLICH**



## CALLERS' QUESTIONS

**ROZ WHITE, St. Louis, Mo.:** Maybe I'm not reading something right...., but the first two figures of your examples of New Idea **TURN AND LEFT THRU** (January issue, page 47) do not work... all the others are OK.

*Figure in question:*

Heads lead right and circle to a line

Spin the top

**TURN AND LEFT THRU**

Sweep a quarter

Crosstrail thru to left allemande.....

**ED. NOTE:** The first two example figures used a "sweep  $\frac{1}{4}$ " following the courtesy turn which means a sweep toward the **RIGHT**. If you didn't do

this correctly, the figures didn't work. The rule of Sweep  $\frac{1}{4}$  (October 1971 issue, p. 45) reads that the couples "continue a  $\frac{1}{4}$  circle (sweep) to the left or right depending on body flow." You evidently did a sweep  $\frac{1}{4}$  to the left according to your "fix" of the figure to make it come out correctly. Depending upon the set-up of couples, some movements cause the sweep  $\frac{1}{4}$  to sweep right, others to sweep left:

Courtesy turns (right and left thru, ladies chain, etc.) **SWEEP RIGHT.**

Flutter wheel, **SWEEP LEFT.**

Wheel and deal (from two-faced lines), sweep **LEFT** or **RIGHT** depending upon set-up of two-faced line.

**CLIFF LONG, Mars Hill, Me.:** The rule for Flutter Wheel makes no mention of the man (person on left) picking up a girl (person turning thru) with a hand hold and moving as a couple. I realize that this doesn't change the end result of a Flutter Wheel, but it surely slows down the allocated time when doing all four couples flutter wheel in a singing call.

**ED. NOTE:** The "single file" rule was meant to be so by the author to conserve space. The ladies (right-hand per-



son) should be doing a turn thru and not a two hand star promenade, as is the practice of the average dancer. Instead of the lady picking up the opposite man, the opposite man should be reaching back to the lady when across the set from home to reform the facing couples. In the all-4-couples version, this is also true, but first let one girl go by before stepping in front of the opposite girl when doing the boys cross over (single file).

LEONARD WATSON, Tucson, Ariz.: Have I been under the wrong impression for twenty years. I have not seen any group in an 8-chain thru position with the centers *facing out*. (December issue, p. 42)

ED. NOTE: I guess the analysis of choreography is in the eyes of the beholder (like Beauty). Sure, the centers are facing OUT (from center of set) even though the outside couples are facing them IN (toward center of set). A double pass thru formation finds the centers facing IN and after a double pass thru, everybody is facing OUT (from center of set).

Many times our hands, feet and body flow will allow us to go through square dance choreography even though our brains try to stop us and rationalize what's taking place — it's so different that it's probably wrong! Witness how hard it is for the average dancer to wheel and deal from lines of four before doing a pass thru, thus ending in a finished double pass thru formation. Yet no doubt is encountered if two lines of four are facing each other (one from the other set) after a pass thru. The dancers wheel and deal without hesitation. The wheel and deal movement evidently is NOT being taught and used as a line of four movement WITHOUT involving another line of four. If you want to make believers of this theory out of dancers, try this little gem of position dancing:

Heads lead right and circle to a line

Wheel and deal (you're facing out)

Boys fold and star thru

(Staggered 2 lines of 4— eight in line)

Wheel and deal

(Two parallel two-faced lines)

Wheel and deal again

(into 8-chain-thru position)

Right and left thru

Swing thru and turn thru to

Left allemande.....

So, choreography is in the eyes of the beholder. Sometimes it looks real good even when your brain tells you to stop because this isn't what you're accustomed to doing with your hands or feet.

NORM WOOLDRIDGE, Louisville, Ky.:

I wish to take exception to your Scoot back article (November issue, p. 43-44). A Scoot back using the left arm turn is not legal, because a turn thru is a right arm movement. Should be called Left Scoot back, etc.

ED. NOTE: The rule for Scoot back is to have those facing in walk straight ahead and with inside hands joined turn 180° around each other, and walk straight back to those waiting on the outside who have run or folded into the vacated spots. The working people take the spots vacated by the outside persons. This may or may not form a wave because Scoot back is a *four people* movement, not one for eight. If you tried to change hands in the middle, your "straight ahead" would bring you nose to nose with the outsides. The explanation is usually given from right hand ocean wave set-ups, and is therefore construed to mean a right hand turn thru in the middle.

The Scootback explanation with figures will be in the 1972 edition of the "+50 Basic" booklet now being compiled. Turn thru itself is usually explained as a movement of two people facing each other to start with right hands, etc. However, there are some figures used in which the command could be left swing thru (from a left hand ocean wave) and turn thru in which the dancers would do a left turn thru with the ends to end up back to back. They wouldn't switch hands just to make it "legal" according to the FACING rule.

You also objected to the "same

hand" being used. We do this with "Box the gnat and square thru" or "Box the gnat and right and left thru." And how about a "star thru, California twirl," plus an allemande? The ladies use their left hands three times in a row. We agree that any help a caller can give the dancer is great, but I believe the straight in and straight out rule for Scoot back will help. Don't sell the dancer short; he/she is really quite sharp IF you will explain the rules of the game in the learning stages and not let them go hoping the figure will not be used another way by somebody else.

**ROBERT DORRIS, Colusa, California:** What kind of person is interested in square dancing? Can this person be identified or categorized? Has anyone made a study of this? We should slant our efforts toward these people for interest in becoming square dancers.

**ED. NOTE:** I don't ever remember seeing a complete study and report to pass on to you. Some personal observations are:

1. The men usually are salesmen of some sort, which includes anyone selling himself, even professional people like doctors, lawyers, teachers, insurance people, management, etc.
2. They must have aggressive qualities and enjoy mixed company, i.e. "couple" participation in recreation.
3. They have grown children or their baby-sitting problems are solved by older children, parents, etc. to allow them to be out nights.
4. They are seeking a diversion from everyday thoughts and problems, coupled with physical exercise.

One prime common denominator is that it's the lady who drags the man to the first few square dances. After the man is hooked, it is he who continues to push the lady into dancing more and more. All of the above attributes apply only after the lady has done her part. So, **SELL SQUARE DANCING TO THE LADIES** on the basis of clothes, charm, courtesy, nights out of the house, away from

the kids, and she will see that Dad gives it a try. Hook him and you have a new couple in the square dance picture.



**FLARE THE STAR**  
(Author Unknown)

From two facing couples, star right exactly half way where man flares off in a tight left turning loop to face back in. Girls in the meantime continue to turn in a two-hand star back to their home positions where the men courtesy them to stop facing the direction from which they came. Equals a Flutter Wheel movement.

**EXAMPLES** by Willard Orlich  
Head couples **FLARE THE STAR**  
Same two spin the top  
Turn thru  
Left allemande.....

Head couples lead right circle to a line  
**FLARE THE STAR**  
Right and left thru  
**FLARE THE STAR**  
Crosstrail thru to left allemande.....

Heads lead right and circle to a line  
Star thru, flutter wheel  
**FLARE THE STAR**  
Square thru three-quarters to  
Left allemande.....

Heads lead right circle to a line  
Pass thru, wheel and deal  
Centers **FLARE THE STAR**  
Pass thru to left allemande.....

Head couples half sashay  
**FLARE THE STAR**  
Box the gnat  
Right and left thru  
**FLARE THE STAR**  
Star thru, pass thru  
Left allemande.....

Head couples turn thru,  
 Separate around one, into the middle  
 FLARE THE STAR  
 Double pass thru, peel off  
 FLARE THE STAR  
 Right and left thru  
 Star thru, eight chain three  
 Left allemande.....

Head couples lead right circle to a line  
 Right and left thru  
 FLARE THE STAR  
 Center four only FLARE THE STAR  
 Everybody FLARE THE STAR  
 Center four only FLARE THE STAR  
 All crosstrail to the corner  
 Left allemande.....

# New Gimmick

\* \*

## REMAKE THE THAR

by Oscar Hilding, New Orleans, La.

From a normal allemande thar position, (boys backing up), on call to REMAKE THE THAR, all swing  $\frac{1}{4}$  left (into Alamo, boys facing out), all swing  $\frac{1}{2}$  right (still Alamo, boys facing in), all swing  $\frac{3}{4}$  left to end movement in another thar, girls backing up. (Traffic pattern:  $\frac{1}{4}$  left,  $\frac{1}{2}$  right,  $\frac{3}{4}$  left arm swings.

From wrong way thar, pattern is reversed, i.e.,  $\frac{1}{4}$  right,  $\frac{1}{2}$  left,  $\frac{3}{4}$  right to end movement in another wrong way thar, girls backing up.

## AUTHOR'S EXAMPLES

Allemande left, allemande thar  
 Go right and left, boys back up star  
 REMAKE THE THAR,  
 (That's left, right  $\frac{1}{2}$ , left  $\frac{3}{4}$ )  
 Girls back up a right-hand star  
 Again, REMAKE THE THAR  
 (That's  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ )  
 Slip the clutch, skip one girl  
 Left allemande.....

Circle left, do paso  
 Partner left allemande thar

## REMAKE THE THAR REMAKE THE THAR

Slip the clutch,  
 Left allemande.....

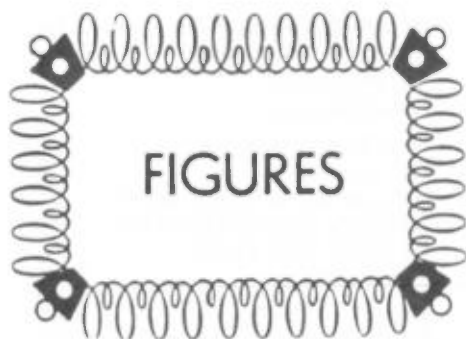
Four ladies star across  
 Roll promenade  
 Girls run left to allemande thar  
 Girls back up a right hand star  
 REMAKE THE THAR  
 Slip the clutch,  
 Left allemande.....

Allemande left  
 Forward two right and left  
 Turn back one, partner right  
 A wrong way thar  
 Boys back up a left-hand star  
 REMAKE THE THAR  
 (That's right, left  $\frac{1}{2}$ , right  $\frac{3}{4}$ )  
 Girls back up a left-hand star  
 REMAKE THE THAR  
 (That's  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ )  
 Shoot the star  
 Left allemande.....

Allemande left,  
 Partner right a full turn to  
 Allemande thar  
 Boys back up a left hand star  
 REMAKE THE THAR  
 All swing thru across the set  
 Turn thru to the corner  
 Left allemande.....

All four ladies chain across  
 Allemande left  
 Partner right and curlique  
 Cast off  $\frac{3}{4}$  around  
 Boys back up a left-hand star  
 REMAKE THE THAR  
 All eight spin the top  
 To the same girl and turn thru  
 Left allemande.....

**SQUARE DANCE** magazine **WORKSHOP** features original material submitted to the editor. New ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, **SQUARE DANCE Magazine**, Box 788, Sandusky, Ohio 44870.



## FIGURES

Credited to George Etzel, from Southern California Callers Assoc. Notes.

Heads lead right and circle to a line  
 Pass thru, girls fold  
 Star thru, couples circulate  
 Couples trade, couples circulate  
 Couples trade, bend the line  
 Pass thru, boys fold  
 Star thru, couples circulate  
 Couples trade, couples circulate  
 Couples trade, bend the line  
 Star thru, eight chain thru  
 Square thru  $\frac{3}{4}$   
 Left allemande.....

Heads lead right circle to a line  
 Pass thru, ends fold  
 Star thru, bend the line  
 Pass thru, centers fold  
 Star thru, right and left thru  
 Pass thru, face your partner  
 Pass thru  
 Left allemande.....

Heads lead right circle to a line  
 Pass thru, face your partner  
 Eight chain four, star thru  
 Pass thru, wheel and deal  
 Double pass thru, cloverleaf  
 Double pass thru,  
 First go left, the next go right  
 Pass thru, face your partner  
 Eight chain three  
 Left allemande.....

Heads square thru  
 Swing thru, boys trade  
 Everybody fold  
 Left allemande.....

by Ed Fraidenburg, Midland, Michigan  
 All half sashay

Heads swing thru that way  
 Spin the top while the sides divide  
 Everyone turn and left thru  
 Pass thru, wheel and deal  
 Centers pass thru, star thru  
 Couples hinge and trade  
 Centers pass thru  
 Left allemande.....

Heads lead right and circle to a line  
 Pass thru, tag the line  
 Outsides turn back, swing thru  
 Turn and left thru  
 Circle four to a line  
 Crosstrail thru  
 Left allemande.....

Heads square thru  
 Swing thru, boys run  
 Tag the line right  
 Boys trade, cast off  $\frac{3}{4}$   
 Star thru, trade by  
 Circle half to a two-faced line  
 Couples circulate, wheel and deal  
 Sweep a quarter, flutter wheel  
 Sweep a quarter, spin chain thru  
 Ends circulate, centers run  
 Bend the line, pass thru  
 Wheel and deal, centers pass thru  
 Swing thru, boys run  
 Tag the line right  
 Boys trade, cast off  $\frac{3}{4}$   
 Star thru, trade by  
 Flutter wheel, sweep a quarter  
 Star thru, pass to the center  
 Square thru  $\frac{3}{4}$   
 Left allemande.....

Head ladies chain  $\frac{3}{4}$   
 Sides turn them and rollaway  
 Pass thru, boys turn back  
 Head men pass thru  
 Turn right go round three  
 To an ocean wave  
 Swing thru, centers run  
 Tag the line right  
 Wheel and deal, swing thru  
 Centers run, tag the line right  
 Centers trade, cast off  $\frac{3}{4}$   
 Pass thru, wheel and deal  
 Star thru, trade by  
 Clover and pass thru  
 Star thru, pass thru  
 Wheel and deal  
 Centers square thru  $\frac{3}{4}$   
 Left allemande.....

by Jack Lasry, Miami, Florida  
Head couples lead right circle to a line  
Pass thru, wheel and deal  
Double pass thru  
Lead couple roll right to a wave  
Scoot back, swing thru  
Boys run, crosstrail  
Left allemande.....

Heads lead right circle to a line  
Pass thru, half tag the line  
Spin chain thru, ends circulate twice  
Scoot back, boys run  
Slide thru  
Left allemande.....

Heads lead right circle to a line  
Pass thru, tag the line right  
Couples circulate, partner tag right  
Boys run  
Left allemande.....

Heads lead right circle to a line  
Pass thru, round off  
Double pass thru  
Partner tag right, girls run  
Grand right and left.....

Heads square thru four hands  
Slide thru, pass thru  
Partner tag, roll right to a wave  
Boys run, bend the line  
Slide thru  
Left allemande.....

Heads lead right circle to a line  
Pass thru, wheel and deal  
Double pass thru, partner tag  
Partner trade and quarter more  
Swing thru, box the gnat  
Square thru  $\frac{3}{4}$   
Arky allemande.....

Heads lead right circle to a line  
Curlique  
All eight circulate  
Partner tag  
Roll right to a wave  
Boys run, bend the line  
Left allemande.....

by Ted Wegener, Gardena, California  
Promenade and don't slow down  
One and three wheel around  
Star thru, pass to the center  
Pass thru, double swing thru  
Pass to the center and pass thru  
Box the gnat  
Go right and left grand.....

Heads swing thru, spin the top  
Pass thru, pass to the center  
Pass thru, swing thru  
Girls turn back, wheel and deal  
Pass to the center and pass thru  
Star thru, slide thru  
Allemande left.....

Presented by Art Daniels, Los Angeles

#### SPIN CHAIN CIRCULATE

Heads right and left thru  
Rollaway with a half sashay  
Slide thru  
Do-sa-do the outside two  
To an ocean wave  
Spin chain thru, girls double circulate  
Spin chain thru, boys double circulate  
Right and left thru  
Rollaway with a half sashay  
Then pass thru, U-turn back  
Allemande left.....

#### SPIN CHAIN CANTER

Heads square thru three quarters round  
Separate, go around one  
Come into the middle, turn thru  
Do-sa-do with the outside two  
All the way around  
Make an ocean wave and balance  
Spin chain thru and balance  
Spin chain thru and balance  
Centers run, bend the line  
Star thru, square thru three quarters  
Allemande left.....

#### STAR TWIRL

Side ladies chain to the right  
New head ladies chain across  
Two and four star thru  
California twirl  
Star thru, square thru four hands  
Substitute, back over two  
Pass thru  
Allemande left.....

#### TWIRL SWIRLS

One and three pass thru  
Separate go round one  
Into the middle, California twirl  
Face your partner, California twirl  
Separate and go round one  
Into the middle and California twirl  
Now split that two and separate  
Go round one and into the middle  
Crosstrail and if you're lucky  
Allemande left.....

## RELAY THE TOP FIGURES

by Lee McNutt, Carmichael, California

Heads right and left thru

Same ladies chain

Heads square thru

Do-sa-do outside two

Ocean wave and balance,

Relay the top

When you're thru, balance too

Relay the top again you do

Boys run right

Wheel and deal face those two

Star thru, crosstrail

Allemande left.....

Heads lead right and circle four

Head men break and make a line

Forward up and back, star thru

Do-sa-do full around make a wave

Relay the top, boys run

Couples circulate

Bend the line,

Star thru, pass thru

Allemande left.....

Head ladies chain

Heads square thru

Do-sa-do ocean wave, relay the top

Men run, couples circulate

Wheel and deal, star thru

Allemande left.....

Promenade

One and three wheel around

Star thru, swing thru

Relay the top, boys run right

Wheel and deal

Dive thru, pass thru

Star thru, crosstrail thru to the corner

Allemande left.....

Heads square thru

Do-sa-do ocean wave

Relay the top, swing thru, balance

Relay the top, swing thru

Boys run right

Wheel and deal, star thru

Right and left thru

Pass thru, wheel and deal

Square thru three quarters

Allemande left.....

Side ladies chain

Heads right and left thru

Heads square thru,

Dos-a-do and ocean wave, balance

Relay the top

Girls run around that man

Couples circulate, bend the line

Opposite right, box the gnat

Hang on do a right and left thru

Turn the girl, pass thru

Wheel and deal

Centers pass thru and star thru

Two lines of four go up and back

Star thru, dive thru, pass thru

Star thru and crosstrail

Allemande left.....

## FAN THE TOP FIGURES

by Will Orlich, Bradenton, Florida

Head couples fan the top

Step thru and circle four

Head gents break to a line of four

Forward eight and back

Fan the top, then swing thru

Turn thru to left allemande.....

Head couples fan the top and

Turn thru, circle four

Ladies break to lines of four

Forward eight and back

Fan the top and turn thru

Clover and fan the top

Turn thru, pass to the center

Square thru  $\frac{3}{4}$

Left allemande.....

Head couples square thru four hands

Swing thru, centers run

Fan the top, step thru

Bend the line, star thru

Dive thru, square thru  $\frac{3}{4}$

Left allemande.....

Heads fan the top, boys run

Fan the top, bend the line

Double pass thru, cloverleaf

Centers square thru four hands

And pull by, California twirl

Others fan the top, boys run

Fan the top, bend the line

Double pass thru

Cloverleaf, substitute

Square thru three quarters

Left allemande.....

## DIXIE STAR/SLIDE THRU

by Willard Orlich

Heads lead right circle to a line

Pass thru, wheel and deal

Star thru Dixie style

Double pass thru, cloverleaf

Slide thru Dixie style

Double star thru Dixie style, cloverleaf  
 Slide thru Dixie style, cloverleaf  
 Centers box the gnat  
 All slide thru Dixie style  
 Clover and slide thru double  
 Same lead to the right  
 Left allemande.....

**NOTE:** Star thru/slide thru DIXIE STYLE,  
 lead couple steps forward, trailing couple  
 falls in behind them.

#### DIXIE WHAT

Head couples separate  $\frac{3}{4}$  around  
 Sides star thru  
 Pass thru and crosstrail  
 Follow the heads a Dixie grand  
 Right, left, right,  
 Left allemande.....

#### FAN THE TOP AND TURN THRU

Head couples fan the top and turn thru  
 Fan the top and turn thru  
 Bend the line  
 Fan the top and turn thru  
 Clover and fan the top and turn thru  
 Inside arch, dive thru  
 Fan the top and turn thru  
 Clover and substitute  
 Swing thru, step thru  
 Left allemande.....

#### INTRODUCTION

All around the left hand lady  
 See-saw partners full around  
 To the right hand lady star thru  
 Boys run right  
 Girls run left to a left allemande  
 Partners all right and left grand.....

#### NO HANDS SEE-SAW

Ladies to the center, back to the bar  
 Men to the middle a right hand star  
 Full around and pass your own  
 See-saw the corner Jane  
 Full around to the next, all 8 chain  
 Four ladies star across the land  
 That's the corner  
 Left allemande.....

by Ted Wegener, Southern Cal. Notes

#### SMOOOOTH

Heads to the middle a right hand star  
 Once around  
 Men drop out two ladies chain  
 Sides to the middle a right hand star  
 Once around  
 Men drop out the ladies chain

Join hands and circle left  
 Girls to the center, men sashay  
 Girls to the center, men sashay  
 Allemande left.....

#### SMOOOOTHER

Eight to the middle and back with you  
 All eight a right hand star  
 Once around, men drop out  
 Four ladies chain  
 Sides face, grand square, just eight steps  
 Left allemande, do-sa-do  
 Corner swing and promenade.....

from the Southern California Callers  
 Notes

#### SPIN CHAIN CLOVER

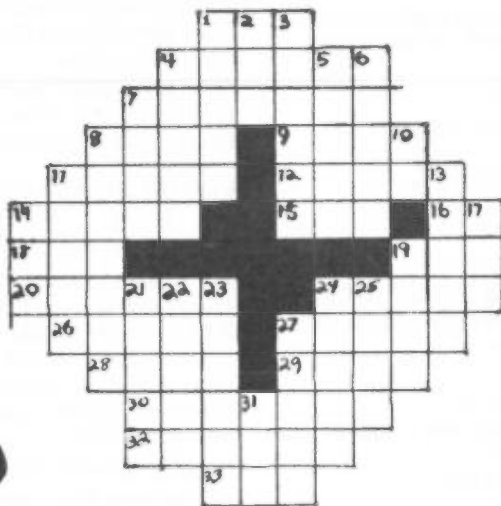
Four ladies chain  $\frac{3}{4}$  round  
 Heads rollaway, square thru  
 Spin chain thru, girls fold  
 Double pass thru, cloverleaf  
 Boys pass thru, U-turn back  
 Square thru three quarters  
 Allemande left.....

#### SPIN CHAIN CHAOS

Heads swing thru, spin the top  
 Right and left thru a full turn  
 Do-sa-do the outside two  
 Spin chain thru, girls circulate  
 Boys trade, girls trade  
 Boys run, wheel across  
 Couples circulate, wheel and deal  
 Go right and left thru  
 Spin chain thru, girls circulate  
 Boys trade, girls trade  
 Boys run, wheel across  
 Couples circulate, wheel and deal  
 Right and left thru  
 Dive thru, substitute  
 Centers star thru, spin the top  
 Girls trade, turn thru  
 Allemande left.....



# Puzzle Page



## ACROSS

1. "The --- And I" (novel)
4. "Shape" for a dance
7. This follows an evening dance—  
eventually
8. Swat the ---
9. "----ing In The Wind"
11. Sprite in Shakespear's Tempest
12. Artist's stand
14. Ladies do this before the dance
15. "--- Waltz", old-fashioned round
16. Caller Fraidenburg
18. What the dancers did at intermission
19. Caller Jack of Toledo, Ohio
20. What a potluck is
24. Verb for the refreshment committee
26. Old Roman official
27. --- the star
28. "Sippin' ---- Through A Straw"
29. "---- And Shine"
30. Beautiful Elegant Lovely Woman  
(1st 3 words are abbreviated, plus  
synonym for Woman)
31. Girl's name; form of Irene
32. Speakers: --- Stack

## DOWN

1. Is equivalent to (sing.)
2. "Does The Chewing --- Lose Its  
Flavor.....?"
3. Chatterer
4. See 7 across
5. ---- the top
6. Worn away

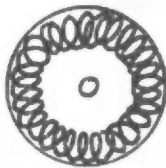
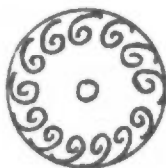
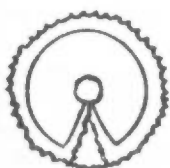
7. Caller Sterling of N.Y.
8. "If My ----- Could See Me Now"
10. "Same Old ---" (R/D)
11. Nickname for Arthur
13. "Please Don't ---- Me"
14. Hippie's home
17. Tint
19. "The Old Gray ----"
21. Woman in Greek mythology
22. Senior
23. Truly
24. ---- thru
25. "Waltzing ----" new round
27. Caller Lane of Colorado
30. Girl's name: Ce---

## ANSWERS TO FEBRUARY PUZZLE

h a s s m i l e e r a  
a m p w i n d y t i p  
m a i l i n g e l u d e  
n o n e s l i d e s  
r e t a g t h a n e  
b o h n t h o s e j r  
o n e t o o t h p o i  
r s s w i s s l o a m  
w h i l e j o i n s  
s t a i n s c a n s  
t h i n k t a n g o e s  
l i t l e a s e n o t  
o n s e d g e s s n y



## *ladies' choice*



Skirts made from a full circle or from many gores seem to be replacing the long-popular tiered styles. Dirndls (gathered skirts) are in evidence, too.

Many of these skirts need no extra trim. Their fabrics are so colorful and gay that trim would be "gilt on the lily".

Be sure that designs match at the seams, if your fabric is a print or plaid. This gives the impression that the skirt is all one piece.

In the crowd at a recent dance was a circular skirt that caught my eye so many times, I spoke to its owner about it. It appeared to be a moderately-heavy woven cotton print in shades of blue, with which was worn a royal blue blouse. Its creator told me it was upholstery material, washable, and said it definitely should be laundered before being cut for sewing.

Watch the sales and you may really find an unusual and colorful assortment of fabrics to choose from. One advantage we square dancers have is that we can buy fabrics on "specials" and use them practically year-round. Cottons, for instance, on sale in the fall, can be made up and worn right then — we don't have to wait until the proper season rolls around.

Thank heavens we do wear light-weight material. We were at an easy-level dance last week chatting with ladies who attended in "casual" sweaters and slacks. They soon discovered that, while square dance clothes look a little outlandish, if you must stop in at the local store on the way to the dance, there are practical as well as decorative reasons for wearing them on the dance floor.

Let's go back to the circle skirts. Trim should be planned while skirt is laid out flat on the table or floor, if trim is needed. Draw lines on which braid, ruffles or lace will be sewn. You may like a spoke design, coming from the waist, or circles, swirls, squares, Grecian keys or what-have-you around the lower hem. Ruffles may circle the hem or travel up the front or back of the skirt.

For prints of many colors, Lorraine Murdock in Valley Circle suggests matching the bobbin thread to one color and the top thread to another. This will blend right into the print.

For a quick firm belt, Lorraine says, "fold fabric over belting, cut to size, fasten along center of inside with strip of iron-on tape."

Another tip we saw: for dancers whose waistlines tend to grow and shrink (with the current diet), elasticize the waistline with PRE-SHRUNK elastic. It'll grow as you do!



#### GO FAR WEST WHERE FUN IS BEST

The names of the twelve featured callers for the 4th Far Western S & R/D Convention can now be released. There will be four of these fine callers featured each day, July 13-15 in Portland, Oregon: John Winton, Dale Sherm, Ron Telford, Ross Crispino, Bill Peters, Jack Johnson, Wilf Willadahl, Jack Petri, Morris Sevada, Tommy Stoye, Ivan Midlam, Les Roberts.

While making plans to attend this event, why not include at least two extra days to take in the many scenic attractions that the City of Roses has to offer. Of the many attractions, perhaps Forest Park is the most unique. A city wilderness park of over 7000 acres within a few minutes of downtown Portland with over 25 miles of trails, picnic areas, view points and winding roads, the park is host to a great variety of wildlife and occasionally bear or elk wander through from nearby woodlands.

Beautiful Japanese Gardens, give the stroller the feeling that he is in Japan. Perhaps a leisurely drive on the Mt. Hood Loop would be more to your liking: drive up the Columbia River Gorge stopping at Multnomah Falls, a sheer drop of 620 feet; then continue driving up the gorge to circle around magnificent Mt. Hood where skiers enjoy the warm summer sun. If golf is your thing, play a round on one of the many Oregon courses available.

For the shopper there is fabulous Lloyd Center, a multi-million dollar shopping center, a place of beauty, day

or night. It's an important civic center, a showplace for arts and crafts, for flower shows, concerts, for circuses and youth activities. It boasts a protected ice pavilion, 50 percent larger than the one at Rockefeller Center.

All of these attractions plus many more are yours to see when attending the best in the west, the 4th Far West, July 13, 14 & 15, 1972, Portland, Oregon. See you there.

*Roy & Edna Conger*

#### CHICAGO AREA OFFICERS

The following officers were elected at the Dec. 1971 meeting of the Chicago Area Callers Association for the 1972 Season: Chuck Jaworski, President; Len Roos, Vice President; Johnny May, Secretary; and Zenous Morgan, Treasurer.

The appointed Executive Board serving with the officers include Kristine and Warren Buchholz, Social Activities, Anne and Gus Homann, Membership, Marie and Harold Loess, Rounds, Art Matthews, Internal Services, Lyle Stalker, Dancer Relations, Edna and Gene Arnfield, Publicity Chairmen.

*Edna & Gene Arnfield*

#### CALLER AVAILABLE

Gene Maycroft, of Muskegon, Michigan, cancelled all calling dates for this season to undergo surgery, November 9, which enabled him to donate a kidney to his brother. He is now recovered and available, but has an empty calendar. Many leaders have seen and heard Gene and his talented Square Tappers at festivals and conventions. His address is in this month's Caller-leader Directory (p. 27).

#### FONTANA'S SPRING SEASON

Swap Shop (April 29-May 7) and Fun Fest (May 27- June 4), two week-long dance festivals which were at near sellout capacity in 1971, are well ahead in advance reservations this year, according to O.A. Fetch, resident manager of the sprawling Great Smoky Mountains Park resort. "This year,

*Continued on Page 64*

## *Sketchpad Commentary*

IT'S A CRYIN' SHAME WE HAVE  
ALL THIS NEW GARBAGE LIKE  
SPIN CHAIN THE GEARS AND  
RELAY THE DEUCEY  
AND TAGGERS  
DELIGHT,  
ETC.  
ETC.

FOLKS, TONITE I'LL PRESENT  
A NEW BASIC CALLED "FUDGE  
THRU THE FLIM FLAM" THAT  
I JUST INVENTED AT  
TWO O'CLOCK IN  
THE MORNIN'  
AND....



# Books

## SET-UP AND GET-OUT:

A manual to help callers create original choreography with infinite variations. \$6 ppd. Order from Will Orlich, PO Box 8577, Bradenton, Fla. 33505.



**AFTER PARTY FUN**, \$2.50 plus 15¢ mailing. Contains two books combined into one, with new material that will put life into your club or festival. Edited by the man who originated after party fun at dances and festivals. Order from Ray Smith, Star Harbor, Malakoff, Texas 54148.

**STEP-CLOSE-STEP ROUND DANCE BASICS**, (64 exercises) \$3.25 ppd. 10 week dancer proven basic course, dance positions, R/D terminology, mixers, basic styling hints and help on teaching. Order from Frank Lehnert, 2844 S. 109th St. Toledo, Ohio.

**CHALLENGE & ADVANCED CLUB DANCING**: A pocket size (3 1/4 x 4 1/4) 66 page reference book of the rules for the 150 most popular high level calls. Starts where the extended 75 club basics end and contains the new "Experimental 50" and the next 100 most used calls of high level dancing. A must for club dancers, for these are the calls filtering down from challenge into club dancing. If it's called at a dance, you can bet it is one of the 150 calls explained in this book or you already know it. The pocket size and hard gloss cover make it perfect to take to the dance for that extra confidence.

UPDATED 1972 EDITION—

\$2.00.

## MODERN SQUARE DANCING SIMPLIFIED

The "How To" Book for today's complete club dancer. Pocket size and similar to "Challenge" book above, but covers the rules and explanations of the first 75 basics and approximately 60 other calls and commands encountered in club level dancing. Ideal gift. Price only \$2. Both books only \$3.50 from JIMCO, 6210 S. Webster, Dept. 2G, Ft. Wayne, Indiana 46807.

**SQUARE DANCE FUNDAMENTALS** shows in 335 beautifully clear illustrations exactly how the dancer looks to himself while performing each of the 73 bedrock fundamentals from which all more complicated figures are constructed. Not just for beginners; also tells exactly what a fundamental is and why. Same for a classic, a basic, etc. The biggest names in squaredancing have discovered new horizons through these 208 big power-packed pages; you can, too. A fantastic buy at \$7.50 ppd. from FRONTIER PUBLISHERS, Box 44, Glendale, Cal. 91209.

**CALLERS NOTEBOOK**— 250 original S/D figures, all written and workshopped by Ed Fraidenburg. Dances every caller can call. Order from ELF Enterprises, 1916 Poseyville Rd., Rt. 10, Midland, Mi. 48640 \$2.50pp.

# EVENTS

**TENNESSEE**—Knoxville Dogwood Festival features two dances: April 7-8, Charlie & Marge Carter; April 14-15 with Harper Smith and Dick Jones, respectively, at 614 Jessamine S/D Center. Write Mrs. Ralph E. Stephens, 216 Burns Rd., Knoxville, Tn. 37914.

**KENTUCKY**—KSDA 13th Annual Spring Festival, April 14-16, Ky. Fair & Exposition Center, with Curley Custer, Dick Enderle, Jon Jones, Manning & Nita Smith. Write Jim & Mary Green, 5416 Westhall Ave., Louisville, Ky. 40214.

**OHIO**—Akron S & R/D Federation 12th Annual Spring Festival, April 15, Akron Univ. Memorial Hall, with Jim Cargill, Bob Wickers, Dave Stevenson, Dave Friedlein, Joe & Es Turner. Write Ondus Lewis, 1945 Echo Road, Stow, O. 44224.

**MARYLAND**—The Lions Club and the Rebel S/D Club of Elkton present the 2nd Ann. Maryland Eye Bank Dance, April 16, at Singlerly Fire Hall, Elkton. Callers are Jack Carver, Eddie East, Baty Hall, Chuck Kessler, John C. Marshall, Jerry Higdon, Ray Sears, Fred Shanklin, Jocko Manning, Doren McBroom, with rounds by Ginny Carver, Esther East, John Libertini, Dorothy Shanklin, and Tom Rucksteils. Write Pat & Doris Gallagher, 148 Thompson Dr., Elkton, Md. 21921

**WISCONSIN**—11th Annual Spring Fling, April 21-23, Mary E. Sawyer Auditorium, LaCrosse, with Bob Page, Dick Jones, Rosemarie & Elmer Elias. Write Milt & Jane Amsrud, 1212 S. 28 St., LaCrosse, Wisc. 54601.

CALIFORNIA— Weekend at Sheraton-Universal Hotel, North Hollywood, April 21-23, with Marshall Flippo and Gary Shoemake, Willie & Vonnie Stotler. Write Joyce Munn, 2951 Catalpa St., Newport Beach, Ca. 92600.

NORTH CAROLINA— Skyland Twirlers present Allen Tipton at the 12th Ann. Spring Festival, Asheville Country Day School, April 22. Write Leo & Wilda Fisher, Box 238, Rt. 4, Candler, N.C. 28715.

VIRGINIA— 19th International Azalea Festival, Norfolk Scope, April 27, with Cal Golden, Don & Eleanor Goins. Write Ed Griffin, 1412 Woodrow Ave. Norfolk, Va. 23507.

NEW YORK— Central S/D Assoc. 10th Ann. S/D Festival, April 29, Rome, New York, with Jack Lasry, Ron Schneider, Ralph Pavlik, Jerry Helt, Lou & Pat Barbee. Write Ron & Alice Archambo, RD 2, Middle Road, Oneida, N.Y. 13421.

KANSAS— High Plains Dance-A-Rama, April 28-30, Hays, Kansas with Francis Zeller, Dick Enderle, Ernie & Naomi Gross. Write Dance-A-Rama, Box 251, Hays, Ks.

MASSACHUSETTS— 13th New England S/D Convention, April 28-29, Springfield. Write the Convention at Box 1809, Apringfield, Mass. 01101.

LOUISIANA— New Orleans R/D Festival with Manning & Nita Smith, April 29. Write Chuck Goodman, P.O. Box 11, St. Rose, La. 70087.

NEW YORK— Station Squares' 2nd Spring Gala, April 30, LaSalette Seminary Gym, Altamont, with Ron Schneider. Write Al & Ellie DiCamillo, Star Rte., Altamont, N.Y. 12009.



# Records ●

MODERN ALBUMS FOR INSTRUCTION

"The Fundamentals of Square Dancing" (SIO Label) Level 1; Level 2; Level 3; Write for descriptive literature to Bob Ruff, 8459 Edmaru, Wittier, California 90605.

## S/D Products

SQUARE DANCE SEALS— Colorful and eye-catching seals on your correspondence are an invitation to square dancing. Order from Bill Crawford, Box 18442, Memphis, Tenn. 38118. Samples on request. One sheet (50)— 50¢; Three sheets (150)— \$1; Ten sheets— \$3; Twenty— \$5; Special discount on 100 sheets for club resale.

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# DANDY IDEA



A new idea, originated by Tom O'Rourke of Florida, is spreading like wildfire throughout the clubs in Florida and elsewhere, and your editors feel it is a good gimmick to combat pre-formed sets, or "made" squares, wherever this practice has become a problem.

When the badge (above) is worn by dancers, it says, in effect, "I do not wish to form a set in advance," and will "form sets only in the usual way at the beginning of each tip."

Further information on obtaining badges can be had from Jim Taylor, 1422 85th Ave. N., St. Petersburg, Fla. 33702.

Here is the Maverick Creed:

"Webster defines a maverick as an unbranded calf. As such they are at liberty to roam the range, choose their own companions and enjoy the common fraternity of all without restriction or commitment.

This happy freedom to mingle at will and thus share in the enjoyment of all without prejudice or obligation is the very essence of the goodfellowship upon which square dancing was conceived and dedicated.

To further promote and help perpetuate this most essential principle, we, as Mavericks, pledge ourselves to discourage in every way possible the practice of making up square dance sets in advance.

In doing so we act with no thought of offense to anyone but for the greater pleasure of everyone.

To this end we proudly wear our badge."

*New Singing Calls*

**EL TIGRE**

by Ernie Kinney  
Hi Hat 413

**DON'T FORGET ME**

by Ed Stephan  
Blue Ribbon 211

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# RECORDS

## ROUND DANCES

by Frank & Phyl Lehnert

**BRAND NEW KEY**—Neighborhood 4201  
Choreography by Rip Wyatt & Jerry Shipp  
Popular hit music, quite different;  
three part intermediate two step.

**MY FRIENDS**—HiHat 895  
Choreography by Ben & Vivian Highburger  
Good "If My Friends Could See Me  
Now" music; a good intermediate-plus  
two step featuring international figures  
in an unusual way.

**SWINGING BLUES**—Hi Hat 895  
Choreography by Irv & Betty Easterday  
Good swinging music and a good easy  
intermediate two step featuring "swing  
figures."

**STROLLIN** — Paramount 0117  
Choreography by Mike & Donna Phillips  
Good Mills Brothers music; a good  
solid intermediate two step.

**MANHATTAN MELODY** — Grenn 14155  
Choreography by Joe & Es Turner  
Good music and a good interesting in-  
termediate-plus three-part two step  
complete with a circular fishtail.

**HIDEAWAY TANGO** — Grenn 14155  
Choreography by Jack & Rita LaPlante  
Good "Hernando's" music; a good in-  
termediate to advanced tango routine.

**I'D LIKE TO TEACH**— Elektra 45762A  
Choreography by Jackie Gwin & Gail Schoef  
Coca-Cola advertisement music; three-  
part intermediate two step.



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# RECORDS

## SINGING CALLS

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THEY MAY BE PURCHASED FROM:

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P.O. BOX 538

Park Ridge, Illinois 60068

This month there has been only one new hoedown released and it is a very good one. Kalox 1128, STAY A LITTLE LONGER, Key G/ CRAWDADIN', Key F.

The crop of singing calls this month is also very good. Labels are steadily improving their music. The mouth organ, jew's harp, and the old fiddle seem to be gone forever; instead the labels all seem to be working with the big beat that callers prefer. Even the choreography has improved and this month we have some dances that are very different from the dances that have been coming out month after month and year after year. It has been very difficult for us to pick the best this month because over half of the dances appearing in the analysis are fine records both music-wise and choreography-wise. Callers and labels alike have finally come to realize that a new record should present something that is different and better than recordings of last month and last year.

FALSE HEARTED GIRL—JayBarKay 131  
Caller: Dick Jones

If you thought that Ken Bower did a great job last month with his recording of "The Best is Yet To Come," just listen to Dick Jones as he calls up a storm on False Hearted Girl. It's really great, and the music is as good as JBK ever put out. Our dancers had a ball; they keep moving from start to finish on this one. FIGURE: (From star promenade) Four ladies chain across, girls star right back, partner left for a do paso, corner right, partner left, swing corner, allemande new corner, right hand round your own, men star left, pick her up, star promenade.

KANSAS CITY SONG—Blue Ribbon 210  
Caller: Bob Wickers

This great Blue Ribbon music combines with a good square dancing tune and a fine dance to make this record really great! Our dancers loved it. Two figures, one easy-level, one contemporary, are included. FIGURE (Easy): Heads promenade half way, into the middle and square thru four hands, do-sa-do slide thru, right and left thru, square thru three hands, swing this lady, left allemande, promenade. (Contemporary): Heads promenade half way, into the middle and curlique, boys run, do-sa-do, slide thru, right and left

thru, square thru three hands, swing this lady, left allemande and promenade.

SKY OF BLUE—Top 25250

Caller: Bob Cone

Top & Grenn's new big beat has really brought their music to the top. Especially with fine dances like this one, these labels have got to be the ones to look to for finer records. This record features the Dixie Daisy, which was used quite a bit a few years ago, but has not been called much lately. Instructions for the Dixie Daisy are included in the call sheet. FIGURE: Heads promenade half way, down the middle and pass thru, separate round one to the middle, box the gnat, do a Dixie Daisy, pull on by, turn the outsides half around, pull on by, centers in, fold the girl, swing corner, and promenade.

WEST TEXAS HIGHWAY—Swinging Square 2357; Caller: Ken Oppenlander

The dance is a smoothie, not unusual, but well put together, and Ken Oppenlander does a fine job of calling his first record. The music is great. In fact, all the recent music on the Merrbach labels has been fine, and many of the dances on labels such as Bogan, Swinging Square, Lore, and Rocking A, have been just as good as on their major label, Blue Star. FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, boys trade, star thru, California twirl, join hands, circle left, left allemande, do-sa-do at home and promenade.

EVERYBODY'S REACHING OUT FOR SOMEONE, Dance Ranch 603; Frank Lane Frank put out two new records this month on his Dance Ranch label. This record, which he calls himself, has the better figure, but the other record, Sweet Misery, has the finer music. In the break, the Triple Allemande works great on this record. Too bad we let such fine movements as the Triple Allemande become obscure in square dancing, but Frankie has revived this one. FIGURE: Four ladies chain three quarters, sides will turn them twice, heads right and left thru, sides cross trail and go left allemande, do-sa-do and weave the ring, do-sa-do and promenade.

SLOOP JOHN B—Grenn 12123  
Caller: Dick Leger

Another very unusual dance by Dick and the Nova Scotia Callers Class. The break is primarily the Grand Square, but the figure is about as unique as you will ever find in a dance. Our dancers loved it and yours will, too. FIGURE: Head gents swing the corner girl, face to the middle, right and left thru, others pass thru, around one into the middle and star thru, same girl California twirl, lead right and circle four, break out into a diagonal line, eight to the middle and back, forward do-sa-do, keep your own and promenade.

SWEET MISERY—Dance Ranch 604  
Caller: Barry Medford

A fairly commonplace dance but this music is great. It's jivy and makes you want to dance. The tune is recognizable and callers will like to call it. FIGURE: Head couples cross trail, round one to a line, up and back, half square thru, trade by, swing corner, left allemande, weave the ring, do-sa-do and promenade.

**BAD MOON RISING— Mustang 138**

Caller: Chuck Bryant

Fine music, nice tune, good choreography, and, of course, great calling by Chuck Bryant. **FIGURE:** Heads promenade three quarters, sides do-sa-do full around, pass thru, star thru, right and left thru, ladies lead flutter wheel, square thru three quarters, crosstrail, swing corner, promenade.

**DADDY WAS A PREACHER BUT MAMA WAS A GO GO GIRL— Windsor 4987;**

Caller: Marv Lindner

We wonder if callers and dancers are really ready for this one. We had a ball with it. The choreographer put everything into it but the kitchen sink, including face your partner, do the twist, face partner and stack the wood (good old country hug). It's good; it's very different. The music has many suggestions of Rock and Roll. Can you imagine square dancers doing the rock and roll, twisting and jiving? They'll do it here, and love it. **FIGURE:** Head couples flutter wheel, square thru four hands, right and left thru, star thru, flutter wheel again, cross trail thru, swing corner and promenade.

**DANCE TO THAT HOT ROD CALLING MAN— Windsor 4986; Caller: Nate Bliss**

Some more good choreography for the Windsor label. Now if Windsor could improve their music, they could possibly be a major label again. **FIGURE:** Head ladies chain to the right, heads do-sa-do, spin the top, sides divide, everybody do-sa-do, once around, do a right and left thru, box the gnat, slide thru, swing corner, promenade.

**DON'T WORRY BOUT THE MULES— MacGregor 2098, Caller: Mike Hull**

There are two recordings this month of this tune, this one and Scope 550. The tune is good, music and dances are about equal, so take your pick if you are interested in mules. **FIGURE:** Four ladies chain across, heads right and left thru, sides crosstrail thru, go round one to a line, up and back, square the barge, swing corner and promenade.

**DON'T WORRY ABOUT THE MULES— Scope 550; Caller: Dick Waibel**

**FIGURE:** Heads square thru four hands, do-sa-do, swing thru, girls turn back, wheel and deal, right and left thru, allemande left, come back, do-sa-do, swing corner, promenade.

**DEEP WATER— Top 25251**

Caller: Emanuel Duming

Top has done this tune before and fairly recently at that, yet this is a fine relaxing dance. The tune is the kind that lends itself to fine voices, so that callers with good voices can really sing it up with this music. **FIGURE:** Heads lead right and circle to a line, up and back, pass thru, wheel and deal, swing thru in the middle, turn thru, corners allemande, do-sa-do partner, corner swing and promenade.

**HEY PORTER— Pioneer 103**

Caller: Tommy Russell

This was a good square dance tune when it was originally made by Mac McCoslin on the Go label and it still is a lively one. Our dancers liked this recording. **FIGURE:** Heads promenade half way, down the middle, right

and left thru, square thru four hands, swing thru and men run right, hinge and trade, pass thru and swing, promenade.

**FIVE O'CLOCK WORLD— Lightning S7004 Caller: Lem Smith**

A good relaxing dance. Opener, break and closer feature the Grand Square. **FIGURE:** Heads lead right and circle to a line, pass thru and wheel and deal, double pass thru, clover leaf, flutter wheel inside the land, pass thru, swing corner, left allemande, do-sa-do, and promenade.

**PARALYZE MY MIND— Square Tunes 142 Caller: Bob Dubree**

This dance has both a nice break and a good figure. **FIGURE:** Heads turn thru, cloverleaf sides right and left thru, rollaway, pass thru and box the gnat, square thru four hands, swing corner, left allemande, come back, promenade.

**GHOST RIDERS— Mustang 504**

Caller: Curtis Thompson

If you have a voice like Vaughn Monroe, you will like to call this dance because it is a good one. It may be keyed a bit low for some callers; our dancers liked it. **FIGURE:** Heads square thru four hands, with the sides swing thru, boys trade, box the gnat, pull by, left allemande, weave the ring, promenade.

**I GOT RHYTHM— HiHat 411**

Caller: Lea Schmidt

The note on the record says that this record can be used as a very good hoedown. We note that this may be the trouble with an otherwise good recording. The label provided very little melody to the record, and most callers like quite a bit of melody for a singing call. They need a handle to hang on to, and when we lose the melody, we lose the caller also. Otherwise a good dance. **FIGURE:** Ladies chain three quarters, four ladies chain across, heads right and circle, wring 'em out to a line, up and back, square the barge, swing corner and promenade.

**I COULD HAVE LOVED YOU FOR A LIFETIME— Scope 551; Jeanne Moody**

A new gal caller for the Scope label and what a pleasant great calling voice! Not a thing wrong with this dance — it's good, but this month we have so many good ones, we can't put them all on top of the heap. **FIGURE:** Heads promenade three quarters, sides do-sa-do, spin the top, pass thru, cloverleaf behind those two, substitute, centers turn thru, corner swing, left allemande, promenade.

Other new releases this month:

**ALL I EVER NEED IS YOU— Blue Star 1920**

Caller: Marshall Flippo

**MORNING AFTER— Triangle 110**

Caller: Bill Ball

**DOZEN PAIR OF BOOTS— Triangle 111**

Caller: Bill Ball

**HAPPY HEART— MacGregor 2099**

Caller: Kenny McNabb

**HAPPY HEART— Blue Star 1919**

Caller: Jerry Helt

**FOR THE GOOD TIMES— Red Boot 125**

Caller: Ted Frye

**DANCIN AFTER MIDNIGHT— Red Boot**

126; Caller: Mal Minshall



# LET'S SQUARE DANCE

These five albums are designed to be a "How-to-do-it" series in square dancing. The series is a graduating one, varying in difficulty from album to album, and also from selection to selection within each album. Each album includes one selection without calls, thus permitting the instructor or one of the dancers to obtain experience in calling.

Each album contains fully illustrated instructions, and is available separately at 45 rpm. The series was edited and recorded by Professor Richard Kraus, Teachers College, Columbia University.

**ALBUM No. 1** (Ages 8 to 10; Grades 3 and 4)

Shoo Fly; Duck for the Oyster; Red River Valley; Girls to the Center; Take a Peek; Hinkey Dinkie Parlez-vous; Divide the Ring; The Noble Duke of York; Little Brown Jug (without calls)  
**EEB-3000 (45);**

**ALBUM No. 2** (Ages 10 to 12; Grades 5 and 6)

Skating Away; Life on the Ocean Wave; Swing at the Wall; Nellie Gray; Form an Arch; Uptown and Downtown; Double Sashay; Bow Belinda; Angelworm Wiggle (without calls)  
**EEB-3001 (45);**

**ALBUM No. 3** (Ages 12 to 14; Grades 7 and 8)

Sicilian Circle; Right Hand Star; Captain Jinks; Lady Go Halfway 'Round; Down the Line; Coming 'Round the Mountain; Pass the Left Hand Lady Under; Virginia Reel; Four and Twenty (without calls)  
**EEB-3002 (45);**

**ALBUM No. 4** (Ages 14 to 16; Grades 9 and 10)

Pattycake Polka; Swing Like Thunder; First Girl to the Right; Grapevine Twist; Dip and Dive; Texas Star; My Little Girl; Going to Boston; Ragtime Annie (without calls)  
**EEB-3003 (45);**

**ALBUM No. 5** (Ages 16 to 18; Grades 11 and 12)

Shake Them 'Simmons Down; When Johnny Comes Marching Home; Wearing of the Green; Quarter Sashay; Hot Time in the Old Town; Four Bachelor Boys; When the Work's All Done This Fall; Haymaker's Jig; Miss McLeod's Reel (without calls)  
**EEB-3004 (45);**

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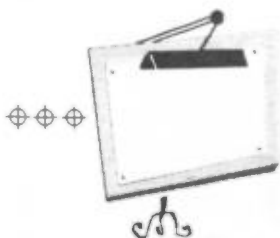
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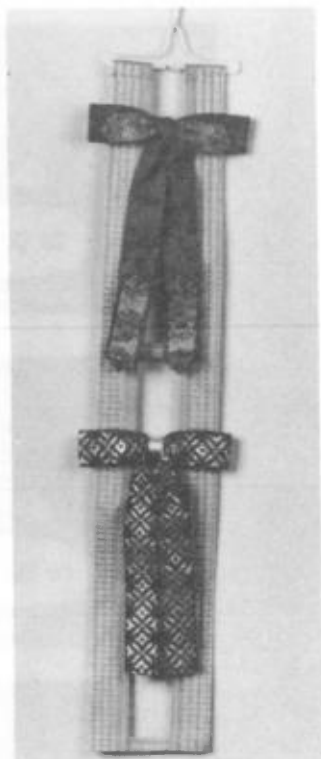
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### CALLING TIPS, continued

most common to say "girls" in reference to the feminine partner, or "ladies," but never "women." "Mother" has a particular designation. That term means ORIGINAL partner. But what do you say to mean original partner when you are calling to a club of teenagers? Oh well, we're not going to get frantic with semantics today!

### NEWS, continued

these two festivals will vie with Rebel Roundup to see which has the most people," Fetch added.

Rebel Roundup, (May 7-14), which follows Swap Shop this Spring, is a full 7 day festival. In the past, it has been limited to a four day affair. The change is brought about because it has proved to be as popular as the other spring festivals, according to Tex Brownlee, Fontana Village Resort's Recreation Director.

Accent on Rounds with Squares, (May 21-28), the other seven day festival, is for the dancers who prefer the rounds to the more active square dancing. It is limited to about 200 dancers, due to the size of the dance floor, and for spectators is the most colorful of the festivals to watch.

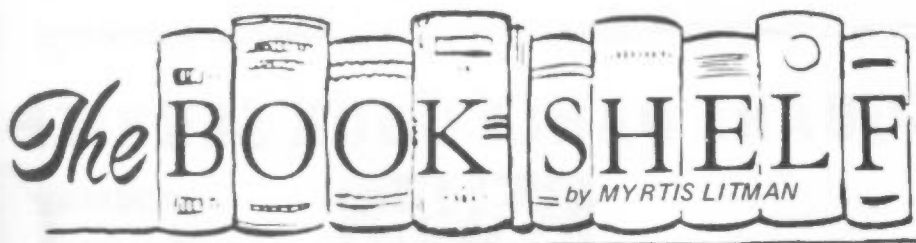
### CHALLENGE CHATTER, continued

many more, plus having the calls sprung on you from every conceivable position, we have a place for you. It is called challenge dancing and it is on the increase in most areas. Once you are bitten by the challenge bug, it will stick with you for many years.

### DANCING TIPS, continued

next command.

Skirt work is beautiful to the eye of the beholder, especially those who do not square dance. This is something that will become automatic with constant use. Let's keep the beauty as well as the fun in square dancing; to me, beauty is part of the fun!



## GLOSSARY OF SQUARE DANCE CALLS

*by Lee Kopman (1971)*

This booklet was written to provide information on the square dance figures used in the dances that Lee Kopman has recorded on tapes, which are available to dancers. It also serves as a reference for the more intricate and newer calls that enter the square dancing scene. Six supplements are sent out each year in order to keep the subscribers up to date and current, and new index pages are issued as often as is necessary to keep the Glossary useable. The basic and fundamental calls that are taught in beginner classes are omitted since a knowledge of these is a prerequisite for dancing the figures that appear in the Glossary. About 300 of the more intricate figures are explained and these calls are the ones used most frequently by Lee Kopman and the guest callers who conduct club level dances in his area.

In addition to the Glossary there is a brief historical background of square dancing that is really quite different from what one usually finds on this subject. Also, there is a couple of pages explaining and defending challenge dancing. The section on tape recording tips is very thorough and offers much information. A description of "Two Couple" dancing, which is a new innovation popularized by Lee Kopman, explains how it is possible

for two couples, using the tapes available, to practice the more advanced calls and soon excel in executing the calls.

The tapes available in this series are as follows:

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**ADVANCED CHALLENGE DANCING:** 8 reels, 4 hours each, this is the most advanced dancing and it is not easy.

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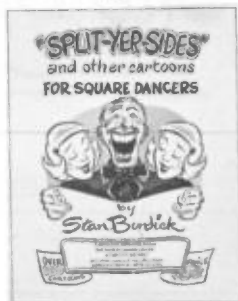
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# SIGN-OFF WORD

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The worth of character;  
The power of kindness;  
The influence of example;  
The obligation of duty;  
The wisdom of economy;  
The virtue of patience;  
The improvement of talent;  
The joy of originating.

*Submitted by Orphie Easson, St. Catherines, Ontario*



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